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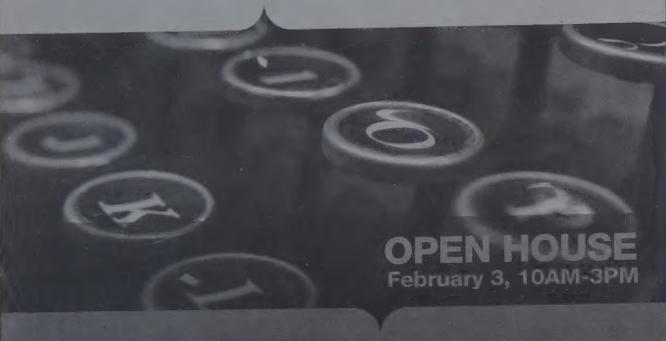
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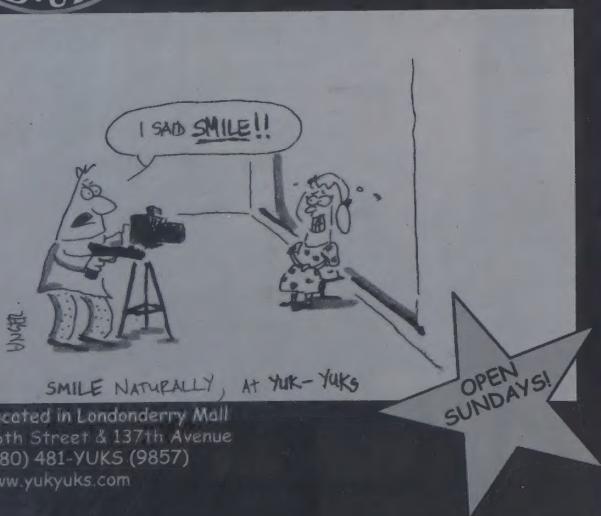
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# EB GAMES

AND YOU  
ARE...?

Peter Ewashko  
Manager EB Games,  
Clareview Location

Why were you guys were out here at  
midnight last night?

We were open for the midnight launch  
of the World of Warcraft (WoW) Expansion.  
There were probably 250-300 people... It  
reminded me of the Star Wars premieres. It  
had the E3 feel, and it had a sort of  
high-tech, Woodstock feel to it.

Why are online role-playing games so  
popular?

The nature of the games, 15 years ago,  
people thought of it as a dream to be able  
to go into a dungeon and kill things with a  
group of real people, and now you can.  
The nature of these games is fairly addictive.

I've, I won't let my girlfriend get into it,  
since she has the personality that will get  
hooked!

What are the ratios of male to female  
players, do you think?

Probably eight to one or more. There are  
definitely more guys than girls. I've heard  
of marriages being broken up because of  
WoW, but I've also heard of them starting.  
Characters meet in the game, and then their  
character marry and they do too  
eventually. It's just like anything, when like-  
minded people meet, it's perfectly acceptable  
for them to have common interests  
and then eventually get married. It's just

like going to the gym, or bar.

You've been in this industry for seven  
years, is it more socially acceptable now  
than when you started to be a gamer?

I think it was two to three years ago that the  
gaming industry made more than the movie  
industry. I was blown away by that. It's huge,  
and it's growing more and more each year.  
The stack of resumes I have here is enormous,  
everyone wants to work at a gaming  
store...the people you deal with here are  
almost like characters in a game, there's a lot  
of emotion and passion attached to the  
games that come out.

JEFFREY GREENIAUS

# SEE

magazine

Issue # 685 January 18-24, 2007

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PUBLICATION MAIL AGREEMENT NO. 40099528  
RETURN UNDELIIVERABLE CANADIAN  
ADDRESSES TO CIRCULATION DEPT.  
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SEE Magazine #55: Edmonton's issues, arts and  
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18  
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FRI  
19  
S10

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SAT  
20  
S10

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24  
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25  
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FRI  
26  
S10

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27  
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**FRIDAY, JAN 12** U of A student Sean McQuillin at the the Powerplant. The event was part of Antifreeze, a week of student competitions kicking off the winter semester.

## GREEN DION

STEPHANE DION IS A LITTLE AWKWARD, IN A GANGLY NERD kind of way. He was speaking at a recent "town hall" session here in Edmonton that was billed as an exchange of ideas, but no doubt designed as practice for the newly minted Liberal leader and his three pillars stump speech—environment, economy, and social justice. Nothing more than a token effort in a Conservative stronghold.

At first, he comes off as a bit of a lightweight, but he has a kind of slow-burning charm, expressed mostly in the way he thinks and explains his ideas. Too bad he won't play well here in Alberta. Everything about him, from the French accent to his focus on the green economy and education, screams eastern meddling. A recent Edmonton Sun editorial exemplified the quintessential good ol' boy thinking, painting him as a man out to kill the oil sands. "Dion made it clear that he intends to ride his assault on the Alberta industrial heartland in the name of the deeply flawed Kyoto greenhouse-gas emissions agreement all the way to the next election."

As if development is a yes or no question. As if any idea germinated east of Calgary is intrinsically evil. As if Alberta has no other choice than Tory blue. Or Liberal red.

## CARBON STARVIN'

FEDERAL HEALTH MINISTER TONY CLEMENT IS THE LATEST PUBLIC figure to "offset" his carbon emissions, having just plonked down \$99 US to carbonfund.org to go carbon neutral, offsetting the greenhouse gases created by his travel and electricity use (the money the website receives goes to fund renewable energy

projects, amongst other environmentally friendly endeavours).

Other celebs who've participated in similar projects include Tony Blair, Iron Maiden, and husband-and-wife Canadian skiers Thomas Grandi and Sara Renner.

And that's great. But, and we're just asking mind you, might carbon neutrality be the latest way for middle-class environmentalists to assuage their liberal guilt without actually *doing* anything? Let's just hope everyone doesn't figure they can just pay out a hundred bucks and otherwise continue space with the typically wasteful North American lifestyle.

Hey, how about buying some carbon credits and *still* making lifestyle changes to reduce your emissions? Forget carbon-neutral, how about going carbon-negative? That we'd applaud.

## ADOPT AN ALLEYWAY

NO WONDER EDMONTON HAS SO MANY BLANK, ABANDONED alleys scattered throughout the city—no one wants to take responsibility for them. Last week the Transportation and Public Works Committee voted not to repair the 94 per cent of alleys that are paved. Homeowners and landlords will foot the bill themselves. Residents are furious. While the city should certainly pay for necessary repairs, something they've failed to do for over six years, neighbourhoods should also take ownership of these neglected eyesores. This is a perfect example of the broken window syndrome. When no one takes responsibility for making repairs, people begin to view the area as a place they can abuse. On the other hand, if the city paid for the paving, and neighbours kicked in some time, paint, and imagination, these neglected areas could become vital community spaces.

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**"I THINK WE CAN DESCRIBE THIS AS AMATEUR HOUR."**

Calgary political scientist Keith Brownsey, on Ed Stelmach's private-access fundraisers

**POUGH WHEELING**  
THE NEWLY FORMED FRIENDS OF Alberta Abilities Lodges advocacy group is lobbying the provincial government for accessible lodges and campgrounds in northern Alberta. The group also hopes to work with organizations such as Girl Guides and Boy Scouts on retrofitting their existing facilities to accommodate the physically challenged.

Retired University of Alberta chemistry professor Ross Wein hopes his group's work will give families a chance to relax and bond outside their daily routine. The campsites would also break the isolation disabled people face, the kind of mental suffering Wein compares to a prison sentence.

"As much as possible, we have to give people a normal range of experiences," he said.

Wein's own son Daniel was injured in a motorcycle accident over five years ago. The family recently spent a week at William Watson Lodge, a barrier-free lodge with accessible trails in Peter Lougheed Provincial Park.

Ross Watson, manager of the lodge says the facility is consistently 100 per cent booked. During the summer, the 80-person lodge has a waiting list of 100 people each month. According to the Spinal Cord Injury Treatment Centre Society, 332,000 Albertans and thousands of senior citizens periodically contact the lodge.

**WOMEN ON THE BOTTOM**  
A CAMPAIGN FOR HIGHER WAGES MAY seem counterintuitive in a province that daily makes headlines for its labour shortage, but Public Interest Alberta is advocating municipal and

provincial governments provide a "living wage" for all government employees. The group doesn't state a particular dollar amount, arguing that wages should be tied to inflation and the local economy. The minimum wage in Alberta is \$7.00, but the study found those making \$12 per hour would barely cover basic expenses.

Across the province and all age categories, the group found a wage gap between men and women. Two-thirds of respondent that made less than \$12 an hour were women. Lethbridge, Red Deer, and the Athabasca-Grande Prairie Region had the largest income gaps between men and women. Nationally, Statistics Canada reports women made an average of \$18.82 per hour compared to the average \$24.19 per hour for men in December 2006.

ANGELA BRUNSCHEIT

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## Free to be me me me Libertarians envision a world without "we"

BUSINESS-MINDED, URBAN ALBERTA conservatives often like to distance themselves from social conservatives, preferring labels like "economic conservative" or "libertarian."

But do libertarians really offer middle of the road voters a more sensible alternative? It's hard to avoid the feeling that they're just immature brats who want us to believe that their uninhibited pursuit of self-interest is somehow morally and philosophically sophisticated.

I'm nauseated every time I see a bumper sticker or button proclaiming that "tax is theft," or hear some flack from the 20-person-strong Fraser Institute push a very important

study one of their "researchers" spent two hours compiling from Amero-Republican propaganda and biographies of Ayn Rand, which absolutely proves that public regulation is bad for the environment.

### COMMENT EXILE

whereas voluntary corporate environmental policies are just dandy. I remember visiting their Vancouver office years ago, where a sign proudly proclaimed, "Earth First. We'll log the other planets later."

The grandiosely named but tiny Canadian Federation of Independent Business and the Canadian Taxpayers Federation (I've known two of their directors, who are lonelier at the office than the proverbial Maytag repairman) peddle similar nonsense, and the mainstream media lap it up like it was authoritative and representative of a substantial slice of academic and intellectual opinion, when neither assumption is correct.

#### AN ADULT'S WORST NIGHTMARE

What annoys me most about libertarians is their denial of the reality of society (a term Margaret Thatcher

called a myth) and our responsibilities to one another as members of the human race, not to mention our duties as guardians and stewards of our natural environment and all the species inhabiting it. I'm sure any libertarians reading that last sentence will roll their eyes and think to themselves, "Sentimental pinko-commie faggot of course he thinks that way." Well, I'm rubber and you're glue...

Libertarians spend a lot of time complaining about the "nanny state," but if anyone behaves like they need a nanny, and a diaper change, it is they. Adults accept that we can't have everything we want, even if we have the funds to make it happen. Adults also accept that there are things we cannot do on our own and that cooperation is part of our nature as social creatures—granted, competition is too, but both must be honoured for our world to work. Libertarians generally accept government roles only in spheres involving the protection of private ownership and defence against other states. Some of the weird libertarians even want police services privatized and open to competition. This is a kindergarten inmate's ultimate dream—no mommy telling him or her what to do. It is, conversely, an adult's worst nightmare, and rightly so.

#### YOU'RE NOT HEAVY: YOU'RE MY SIBLING

I have no quarrel with those who restrict their laissez-faire attitude to the realm of private behaviour. If someone wants to smoke or smoke up, and it's not around people who don't want to be subjected to that, fine. Two—or more—consenting

adults acting in private to sexually gratify themselves should not be subject to any state sanction. If people wish to pen tributes to Mussolini or Clifford Olson, they're fucked in the head, but as long as they don't inflict their insanity on an unwilling public, they should have the freedom to do so. None of these rights detracts from the rights of anyone else.

Where I part company with libertarians is in how we deal with matters outside the human bodies that are (or should be) unquestionably our own. Resources such as money, land, clean air and water, are not infinite. More for me means less for you. My polluting factory upstream means diseases for you and for others living downstream. The control of many Latin American countries' arable land by a small coterie of wealthy landowners relegates almost everyone else there to perpetual poverty. The 4-wheel driver in the wilderness imperils the local ecosystem and endangers the existence of many of the species within. These "rights" are not of the same class as private freedoms and it is brazenly misleading to group them together.

The biblical Book of Genesis provides an account of perhaps the earliest and best-known libertarian, Cain, who answered God's question about his brother Abel's whereabouts (Cain had just offed Abel), with his own, rhetorical question: "Am I my brother's keeper?"

I believe that I am my brother's keeper, and my parents' and my friends' and my cats' and everyone else's, even libertarians'. We're all in this together, and some of us really need to grow up.

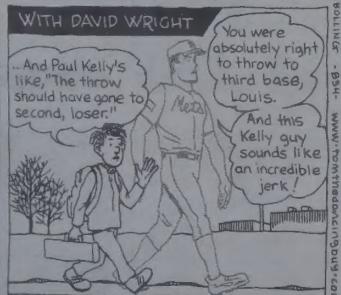
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## GREAT IMAGINARY CONVERSATIONS Conducted by LOUIS MALTBY

WHILE WALKING TO THE LIBRARY ~TO BE PICKED UP BY HIS MOM~ After his clarinet lessons on Wednesdays



BY  
RUBEN  
BOLLING



WITH THE MEDIA, AFTER LOUIS'  
IMAGINARY HEROIC ACT, SAVING HIS  
SCHOOL FROM A DERANGED STUDENT



## RANT ACID GET OFF THE BUS

I've about up to HERE with high school kids on the bus. Screaming, running around like they own the damn thing, screaming into their cell phones ("like, oh my GOD!"), subjecting everyone to the staggering banality of their conversation, forcing us to listen to the tiny drun sounds of a My Chemical Romance song pulsing from their earbuds, as they sit silently at this world that could never, ever understand their pubescent pain.

I'm not some old fogey (hint: my age is before 27 and after 25), and I can remember a few less than proud moments of public dunces from my high school days. But I wasn't that annoying. Was I?

Look: No one cares about your stupid relationship squabbles, your evil parents, whatever moronic pop star doesn't wear underwear. And for god's sake, when some elderly woman who can barely walk tries to shuffle down the aisle to a seat, maybe you could remove that sprawled origami of your pimply limbs from her path. Or better yet, offer up your seat. I'm looking at you, kids, on the 87 last Tuesday mom.

Maybe I'll buy a car

#### CLEAR YOUR THROAT

Rant acid, SEE Magazine, 200-10275 Jasper Ave., Edmonton, T5J 1X8, [rantacid@see.greatwest.ca](mailto:rantacid@see.greatwest.ca) or Fax: 432-1102. Please limit your rage to 100 words or less.

# What wealth buys

Will flush Edmontonians walk the walk for a deserving project?

THE GOOD NEWS IS, iHUMAN HAVE been given a temporary reprieve and they will be allowed to run their programs for at-risk youth out of their current location until May 31. Up until just a few days ago, their getting shut down over a zoning issue was the feel-bad story of the season, a gloomy retelling of the me old "you can't fight city hall" story.

They were, after all, helping recovering drug addicts and street kids get normal and reintegrate themselves into society, which was clearly an inappropriate use for property that had been zoned for condominiums since 2005, and that is exactly what the subdivision and development appeal board told them, once and for all, four days before Christmas.

Sorry kids. This is a zoning issue, and what can you do about zoning? Most powerful force in the universe, and all that. If only you guys were developers, we could let you hang around in that old drycleaners 'till the boom ends, but as it stands, you're not developers. You're at-risk youth and you're going to have to find something else to do and another place to do it. But look, there's a bright side—we won't kick you out for a few more months.

But it's not exactly fair to sneer at the city's regulatory system. It's there for a reason and by and large it serves Edmontonians well. And the difficult work that goes into an area's development plan should be respected. But the visuals in this case are totally crappy. The timing of the decision, mere moments before Christmas, is crappy. Also crappy is the ironic juxtaposition of this, framed against Edmonton being named a cultural capital of Canada a few days later. And what's counterproductive is, while agonizing over how to appropriately occupy all the young people in our city, and those who are still to arrive, we would be willing to effectively shut down a program that is helping troubled kids stay out of trouble, all in the name of stringent observation of zoning restrictions.

And yet, zoning restrictions are not always enforced so strictly. Take a Saturday night stroll down Whyte Avenue, stop at one of the establishments and witness for yourself the "tight ship" we run when it comes to enforcing the number of people allowed in a liquor selling establishment, and what our society gains from that strategy. Or think of your own examples, then ask yourself: what are the reasons for "letting it slide" in one instance but not another, and are you happy with the answer?

Speaking of the way the profit motive in our capitalist society model messes with our minds, think of how it always makes a shiny column of condos appear more valuable than a place that pulls a community together by celebrating the human impulses to create and to socialize.

Watch something that is actually moving.

Enter our advanced screening contests for a double guest pass to the premiere.

Okay you law and order, re-what-ye-sow types, you've been quietly freaking out while I've ignored the Most Obvious Issue at stake here, so here, let's throw you a bone: Yes, you're right, it's bad decisions that get some people to the bad places they find themselves in life, and no, they shouldn't have gone

who have made bad decisions in their lives, do you really need to be a bleeding-heart to get the idea that there is more sense in making it easier for them to get back on track than there is in making it more difficult? In whose interest is it to turn our backs on people who are seeking help for themselves?

Aw, but hey, this is supposed to be a celebration. iHuman's got a temporary reprieve, and they can do their work in their current location while they search for a new headquarters. So, Edmonton, with your boom-times swagger and your can-do attitude and your appreciation for art in all its manifestations (but surely especially where the art occurs in the performance of good deeds), who's going to be the hero, the patron, the big shot who comes through for this project?

**CRAIG ELLIOT**  
SLO-BLOG

out and got addicted to crystal meth or dropped out of school or whatever unreasonable things that each of iHuman's clients did to get to where they are today.

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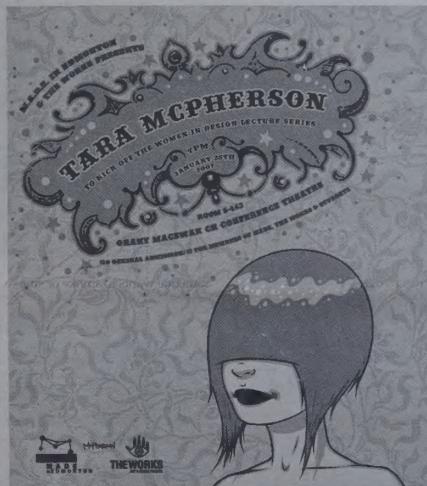
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## Stonewalled

### Gay life in the Mideast isn't what you think

#### UNSPEAKABLE LOVE

By Brian Whitaker  
California Princeton Press, 264 pp., \$23.95

#### CITIZEN OF THE WORLD

By John English  
Knopf Canada, 576 pp., \$39.95

WITH THE RECENT DEFEAT OF Stephen Harper's motion to reopen the same-sex marriage debate, Canadians are breathing easy, assured that we lead the world in recognizing human rights. But let's not get smug. The rest of the world isn't as far behind as we might think. Two new books, *Unspeakable Love: Gay and Lesbian Life in the Middle East*, and *Citizen of the World: The Life of Pierre-Elliott Trudeau, Volume One: 1919-1968*, are thoughtful stimulation for those who would bask in the apparent victory achieved in parliament.

*Unspeakable Love*, by Brian Whitaker, Middle East editor of *The Independent*, maintains a dispassionate attitude that makes for utterly fascinating reading. Though the intersection of "Gay" and "the Middle East" immediately makes one think of draconian repression and horror, Whitaker quietly and methodically disproves that knee-jerk assumption as he surveys Middle Eastern law, literature, society, and religion.



align that gays and lesbians in the West are Pride-liberated and those in the Middle East are totally oppressed. That paradigm isn't inaccurate so much as irrelevant.

As one Saudi Arabian gay activist points out, in a culture where women cannot go out without a chaperone, and a wife must walk four paces behind her husband, public displays of affection between men and women are shunned. Yet straight men have the freedom to

When Whitaker speaks of representations of lesbians in Arab literature, he concludes that lesbian affairs "tend to be treated as logical—even natural—behaviour for women who have no male partner or those whose husbands fail to satisfy their needs."

Not what you'd expect to hear, eh?

Of course, gays and lesbians in the region face real discrimination. Where legislation exists to condemn same-sex acts, gays and lesbians face blackmail and harassment. Whitaker compares the social climate to 1950s Britain, the period immediately before "liberation."

This makes for truly captivating reading that will appeal to both those interested in Middle Eastern culture and the queer reader.

To be fair, the first volume of John English's Trudeau biography, *Citizen of the World*, says little of his tremendous impact on Lesbian-Gay-Transgendered-Bisexual rights in Canada. (Trudeau engineered the Charter of Rights and Freedom in 1982, in case you've forgotten. This was the basis for allowing same-sex marriage.)

This is largely because the Trudeau that emerges in the pages of John English's excellent writing is juvenile; the book ends with his victory in the Liberal leadership convention of 1968. So we wonder through his Anti-Semitic phase, his "revolutionary" phase, his nationalist phase. The narrative does drag at times, but only as a result of English's historical fidelity. Once Trudeau enters Parliament, we begin to see glimmers of how this Constitutional lawyer was to walk Canadian society. The execution of any of his ideas, obviously, occurred after he became PM and will ensure better reading in the second volume.

Although *Citizen of the World* has received laudable reviews in the mainstream press, it is worthy to mention non-mainstream readers, especially those of us who grew up in a post-Trudeau society, of the enormous influence he had on Canada and our values. Canadian history, that discipline we love to shun, is sometimes worth reading.

JAY SMITH

True, many of the countries of the Arab league have explicitly and extremely homophobic legislation on the books—Saudi Arabia, for instance, can enforce the death penalty for same-sex acts. On the other hand, some countries, such as Egypt, have no legislation, yet gays and lesbians are routinely persecuted. Meanwhile, Lebanon, with a law condemning homosexuality, is beginning to openly accept gays and lesbians.

In other words, put aside the par-

kiss and hold hands in public.

As another gay man says: "Walking around any shopping centre, you'd see dozens of teenage boys holding hands and dressing in tight flared pants and tight t-shirts. Here, that is considered normal. You just assume they're trying to be stylish."

Similarly, Whitaker cites "Laila," an Egyptian lesbian, who says that lesbianism is so off the radar that women can easily pose as "flat-mates" and cohabit without a prob-

lem. When Whitaker speaks of representations of lesbians in Arab literature, he concludes that lesbian affairs "tend to be treated as logical—even natural—behaviour for women who have no male partner or those whose husbands fail to satisfy their needs."

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BLUE GIRL  
Acrylic by  
Charlotte Falk



## Design blues

### Falk paints a melancholy self

#### MELANCHOLIC PROXIMITIES

By Charlotte Falk. Until Jan 31, Sugar Bowl (10922-88 Ave.). Closing reception Sat, Jan 27, 8 pm. Open to the general public.

A RECENT GRADUATE FROM THE Design program at the U of A with a primary focus on Industrial Design and Visual Communication Design, Charlotte Falk is suddenly returning to her painting roots.

Falk's painting has been influenced after graduating last spring and burnt out with design, she decided to go back to a form that gave her more creative freedom and less with market potential.

"I was curious to see what kind of work I would come up with after a three-year hiatus from painting. I ended up committing to a small show mid-summer, and found myself having to create a series of paintings in a week. The short deadline worked well because I was forced to produce without time to overanalyze. I began to develop a new style and process for my painting."

The result has turned into *Melancholic Proximities*, a solo show currently at the Sugar Bowl. Going back to acrylic paint for its sheer dexterity and its opacities and viscosities, Falk combines light washes over more traditional representations of minimal colour textures in her most recent work. Playing with the limits of acrylics, Falk admits she wanted to see what she could accomplish with such a limited palette.

"Right now, my work is centered around notions of fear, expectation, and independence," says Falk, pointing to the spherical shapes that currently run through most of her pieces. "A sphere, or a circle, are unlikable as they sometimes are."

#### ART ON THE FLY

■ Arishab Gallery kicks off its first opening of the year on Thursday, January 18 with *When Crying Androids Sleep Secret Doors Are Open*. Opening goes from 7 pm and on. Arishab Gallery is open every Thursday from 5 pm and 8 pm or by appointment at 439-9532. (3rd Floor, 106 St.)

■ The Third Annual Music & Art Evening is currently looking for artists who are actively selling their work. A \$100 deposit is required on a first-come, first-served

basis. At least two pieces must be ready and artists must be in attendance on Feb 24, from 7 to 10 pm at the Freemason Hall. Call Travers Roy at 436-1779 for more information and to register.

■ Donate art supplies—from watercolor and brush to crayon—to Ameambazzi, a children's HIV organization based in Uganda, and help their project, *Art Circuit*; an art venture designed to encourage communication between children in Uganda and Canada. For more information, visit [ameambazzi.org](http://ameambazzi.org)



## BOOK CAPS

### REVIEWS

#### THIS WILL ALL END IN TEARS

By Joe Ollmann  
Insomniac Press, 166 pp., \$21.95

THE FIRST THING YOU NEED TO KNOW ABOUT Joe Ollmann's brand-new graphic novel cum-short story collection is that the title is not ironic.

These five all-Conan stories all boast downbeat (or at best quixotic) endings.

Typically grim scenarios in the book, the follow-up to 2001's *Chewing on Tin foil*, include a teenaged diner waitress sleepwalking through life with a depressed and wid-

owed dad in a dead-end town, and an equally harsh tale about an alcoholic tradesman unhappy saddled with the care of his older, mentally-challenged brother.

Yup, if you're looking for a happy-time read, don't pause here.

But, if you're looking for a beautiful, important book that meaningfully deconstructs everyday life with economical, truthful story-telling and deft artistry, this is a must-read tome.

Written and illustrated with great, albeit raw, humanity and a profound sense of universality and introspection, this is a book that makes you care about the characters within, as unlikable as they sometimes are.

The biggest bonus is the book's subtle gift of letting you glance backwards with great sympathy at the tarnished (but way less tarnished by comparison) bits in your own psychical armour.

GILBERT A. BOUCHARD

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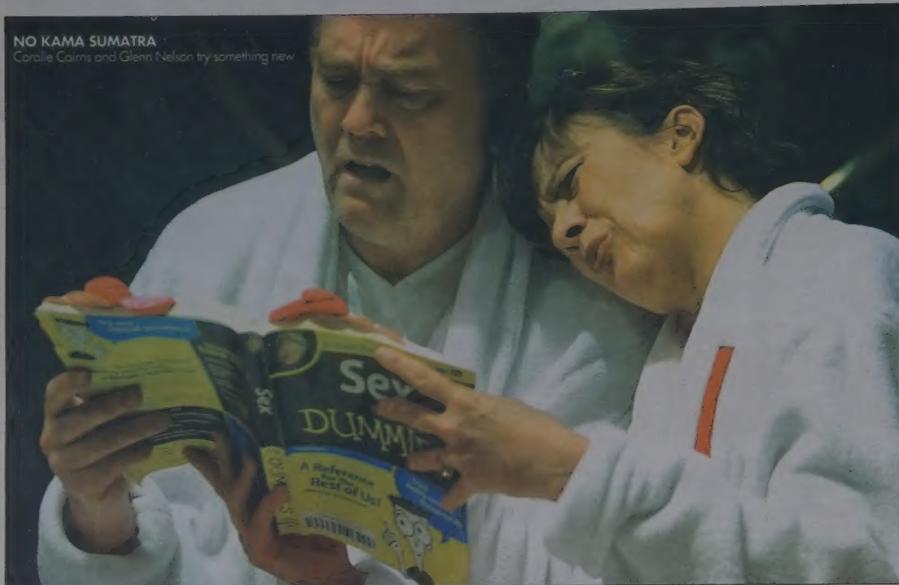


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# on stage

NO KAMA SUMATRA

Coralee Cairns and Glenn Nelson try something new.



"This is a show that's all about looking at what you have and deciding where you are going from there"

WAYNE PAQUETTE

ing where you're going from the process that is going to be painful and awkward, but also implies that you're not giving up and dismissing your dreams."

Embodying this thematic tightrope Trevor Schmidt's equal multilayered set design a surreal world dominated by kitschy-romantic waves of lacy curtains and a large round bed.

"This is a very subtle set," Paquette says, "because it's the hotel room described in the play, but it's also designed to be a constraining box that the two of them don't really fit into. This is an odd, not quite public, not quite private place where they are not totally out of context."

On a personal note, the play, at the start of his brand-new role with Shadow Theatre, marks a personal anniversary for the 30-year-old Paquette.

"I started my theatre career as stage manager here a decade ago and I naturally see Shadow as my theatrical home," he says, happy to be able to move into the next stage of his career with the company.

Being artistic director in the production has been just great. To be able to bounce ideas off of artistic director John Hudson, as well as complimenting the overall vision of the show by taking aspects of character development and the psychological connections in the text under my wing."

And, he says, the extra time was well worth it.

"The depth built into this text means you really have to take the time and effort to go to those depths."

GILBERT A. BOUCHARD

## Dirty talk, dirtier drawers

Shadow Theatre psycho-analyzes the laundry hamper

### SEXY LAUNDRY

By Michele Riml. Directed by John Hudson. Starring Coralee Cairns, Glenn Nelson, until Feb. 4, 8 p.m. weekend matinees 2 p.m. Varconne Theatre (10320 83 Ave). Tickets \$16-\$20. \$13-\$17 students/seniors. 420-1757 or [thesquare.ca](http://thesquare.ca), or 434-5564.

MICHELE RIML'S SEXY LAUNDRY IS THE perfect sophomore play for Shadow Theatre's milestone 15th anniversary season, says Shadow's newest artistic associate, Wayne Paquette.

For starters, Paquette says, the production is a brilliant showpiece for Coralee Cairns and Glenn Nelson, two of Shadow's longtime

favourite players.

"Given that this play is all about a married couple dealing with their history together, who better to play them than these two actors who share such a rich theatrical history?" he asks.

The second play in Shadow's all-Canadian current season, Riml's play already boasts more than half-a-dozen productions all across Canada in its short half-decade life. The play tells the simple but powerful tale of Alice and Henry, a tired but still loving couple striving to rekindle the fire after 25 years of monogamous married life, armed with nothing but a copy of *Sex for Dummies* and a weekend reservation at a local tropy hotel.

Says Paquette, what makes this romantic comedy a Shadow play, given the company's history of mounting intellectually significant work, is this.

"On the surface this is a light, sexy, and fun comedy, but there is also a real dark underbelly," he says.

Riml's script delves into the more self-involved, personal agendas Alice and Henry bring to their relationship.

"[It] leads to a big surprise in the middle of the show," Paquette says.

He also notes that this thematic tension is evident right in the show's title, a word play that makes reference to the actual sexy lingerie you'd expect at an anniversary getaway, as it also references the metaphorical airing of dirty laundry that sometimes happens in similar such milestone retreats.

"This is a couple that has met all their material goals and has found them falling into a pattern, they are in a rut with each other. The question they have to ask themselves is, can they move forward?

"This is a play that's all about looking at what you have and decid-

## Sweet home Ontario

Venerable franchise's sixth installment shows some wear

### WINGFIELD'S INFERNO

By Dan Needles. Directed by Douglas Beattie. Starring Rod Beattie, until Jan. 28, 8 p.m., 2 p.m. matinee Sundays. Shootor Theatre (Clarendon). Tickets: \$35 to \$60, available at 425-1820 or [ctadeltheatre.com](http://ctadeltheatre.com), or 9828-101A Ave.

IT'S THE UNDERSTATEMENT OF THE century to say that Edmonton audiences love thespian Rod Beattie and his on-going theatrical exploration of Bay Street stockbroker-turned-Ontario dirt farmer Walt Wingfield in the *Letters from Wingfield Farm* plays.

On a non-opening night performance of *Wingfield's Inferno*, the sixth installment of this two-decade-and-change franchise, I was struck with just how completely the audience bought into this profoundly warm

production and the speed with which the assembled mass rose up as one to give Beattie a standing ovation.

Then again, the crowd was just recognizing the obvious: Beattie is one of Canada's best stage actors and presents a true tour-de-force performance that sees Walt coordinating a Machiavellian building committee after fire ravishes the local Orange Hall.

Seamlessly shifting from character to character in a theatrical universe that boasts 90-some fictional demises, Beattie is an actor super-adapt at delivering the text's dry-wit offerings, peppered with subtle but impressive bits of physical humour.

That being said, I also have to

admit that this play, like the five that preceded it, is a theatrical offering appealing to some sensibilities over others.

For example, the elegance and measured nature of the play's humour and the epistolary nature of the piece means that it moves at certain comic pace that younger fans of more frenetic humour honed on postmodern cartoon shows and over-the-top improv might not appreciate so completely.

This is a school of humour that lets you know where it's going thematically, and will get there at its own (leisurely) speed. Personally speaking,

I fall somewhere in-between the two attitudes, and while usually I like my humour nasty and fast, I

find the change of pace refreshing.

More troublesome for a city-bred theatre-goer, though, is the play's reliance on some knowledge of farm-based life for its humour.

While a good 'ol' farm boy like your ever-faithful reviewer had no trouble with references to implement-bending field stones and the challenges of raising fancy poultry, my dyed-in-the-wool urbane theatre companion was left completely in the dark at several key parts of the play.

All in all, this is a small, albeit distancing, flaw that can easily be overcome by simply accepting the rural flavour of the play as just one more exotic (if homespun) file in an increasingly growing and complicated Canadian mosaic.

Yah, you might not get everything you see and or hear, but Walt Wingfield's inherent theatrical charms are still more than enough comic bounty to appease theatre fans.

GILBERT A. BOUCHARD



### COUNTRY MAN

Rod Beattie as one of the 30 odd characters in *Wingfield's Inferno*

OCEAN BOUND  
(L to R) Linda Turnbull, Raena Waddell, Cheryl Fontaine



## Of Mermaids and Menana

New Dance Collective find their sea legs

### MERMAID TALES

By New Dance Collective, presented by Brian Webb Dance Company, Jan 19 – 20, 8 pm, Gayatri Theatre (6529 Gateway Blvd) Tickets: \$25, 15 students/seniors, 420-1757 or [www.tix.ca](http://www.tix.ca)

WHEN LINDA TURNBULL SUGGESTED mermaids to her New Dance Collective colleagues in a brainstorming session, Raena Waddell was particularly jazzed about diving in. Admittedly, she's harboured a lifelong mermaid obsession. And she's not alone in her fascination with the sirens of the sea.

In the midst of their research for their debut full-length evening program, *Mermaid Tales* (presented by the Brian Webb Dance Company) the ladies of the New Dance Collective found through their MySpace site that they had friends from all over the world longing to live under the sea, sharing pictures of them dressed up with mermaid tails.

"Raena bought a tail from an

American website for the show," laughs Cheryl Fontaine. "Glistening, shiny, stretchy material, with flippers for her feet. It really is quite stunning."

"We were looking for a magical idea, and mermaids provided plenty of fairytale and legends for us to get started with," explains Fontaine. "Many cultures have Mermaid tales—stories about the beautiful women in the sea with enchanting voices that seduce and drown men. If fishermen see a mermaid it means storms are up ahead."

While providing plenty of tales to work from, the concept did prove to be a challenging one to approach through dance. Mermaids, after all, don't have legs.

"I tried to work with an underwater imagery to develop mermaid-style, fish-like movement," explains Fontaine. "The three of us use, at some point in our piece, that stereotypical mermaid pose."

The show is set in three parts with

Turnbull, Fontaine and Waddell each choreographing their own 20-minute dance.

Fontaine was inspired by the Native American legend, *Menana of the Waterfall*, "a Romeo and Juliet-like love story," she says, about a water spirit who must find true love to become human. But her lover's family won't accept her because she's different. Her water spirit family wages war with the humans, creating a storm to drown them, but she saves her love and he joins her as a water spirit.

Fontaine didn't have a male dancer to work with for the piece, so her *Menana* focuses more on the metamorphosis from mermaid to human and how ignorance and intolerance prevent us all from reaching our potential.

SALENA KITTERINGHAM

"Raena bought a tail from an

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### THE LEGEND UNFOLDS

by Volya Ukrainian Dance Ensemble, Jan 20, 7 pm, Jubilee Auditorium (11455 87 Ave)

Tickets \$35 - \$39, 451-8000 or [ticketmaster.ca](http://www.ticketmaster.ca)

### VOLYA MEANS FREEDOM

Edmonton's Volya Ukrainian Dance Ensemble certainly have taken their name to heart, setting loose from their hometown and embarking on a number of around-the-world tours since 2003, performing at folk dance festivals in Holland, Germany, Italy, the United States and Brazil.

"Folk dance festivals are very popular," says dancer Trish Kushniruk, the company's longest-standing member. "In Italy, we danced at four different festivals in the span of three weeks... In Brazil, we performed for five to eight thousand people each night. The festivals are similar to Edmonton's Heritage Days, but a lot more spectacular."

Kushniruk auditioned for the semi-professional company back when she was 18 years old, and has been dancing with Volya for 14 years, now performing alongside some of her own students.

"It's interesting though, when you travel to other places, they can't quite wrap their heads around the idea that we are Canadians performing Ukrainian dance. They think if you are performing Ukrainian dance, than you must be from the Ukraine, or if you are from Canada,

"They can't quite wrap their heads around the idea that we are Canadians performing Ukrainian dance."

DANCER TRISH KUSHNIRUK

you must be dancing Canadian. But what exactly would Canadian dance be? They don't know. The whole concept of multiculturalism, that we fly two flags, both Ukrainian and Canadian, is an unfamiliar idea."

Kushniruk says with Edmonton's vibrant Ukrainian community, there's something very special about performing at home. Volya is celebrating its 15th anniversary with *The Legend Unfolds*—a program at the Jubilee Auditorium featuring 30 performers dancing new choreography not yet seen by local audiences.

*The Legend Unfolds* is the first major Canadian performance for the company in five years.

SALENA KITTERINGHAM



Directed by  
John Hudson

Featuring  
Coralie Cairns  
and Glenn Nelson

Set Design by  
Trevor Schmidt  
Costume Design by  
Leona Brausen  
Stage Manager & Assistant Director  
Wayne Paquette

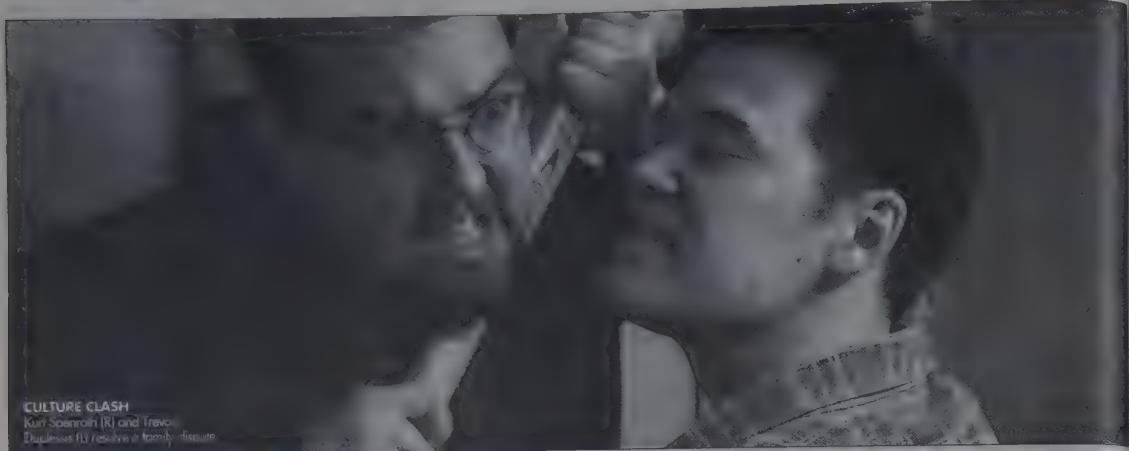
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## CULTURE CLASH

Kurt Spenrath (R) and Trevor Duplessis fit into a family dispute

## Race and nation

CC-nominated play finds Canada in the strangest places

## IN A WORLD CREATED BY

## A DRUNKEN GOD

By Drew Hayden Taylor, Directed by Kurt Spenrath, Starring Kurt Spenrath and Trevor Duplessis, Jan 23 - Jan 28, 8 pm, the Third Space (11516 103 St) Tickets \$15, \$12 Students/Seniors, 459-3960

IN A WEIRD WAY CANADA'S relationship with the U.S. mirrors our own relationship with the First Nations. In both cases you have a people wanting to be respected as an independent nation but being virtually ignored by their larger neighbour.

Edmonton-raised, Toronto-based actor Kurt Spenrath waxes philosophic on the social implications of his latest project, the Governor General's Award nominated *In A World Created By A Drunken God*, by Ontario playwright Drew Hayden Taylor.

"The thing that gets me the most about Drew's work is why people out here [Alberta] haven't been doing more of it," he says. "Not only is he one of Canada's most talented playwrights; his work is getting produced all over the planet. Which is all the more reason Edmontonians need to see more of it on our stages."

On top of a dozen major works for the stage, Taylor has published 17 books (including the instantly canonic *Me Funny*, an anthology of First Nations humour Taylor recently edited) and has written extensively for television including episodes

of *North of 60* and *The Beachcombers*.

Spenrath says *Drunkin Cod* is a brilliant and wildly Canadian deconstruction of identity politics, embodied in an odd-ball tale that pits Jason (Trevor Duplessis), a half-native man, against Harry (Spenrath), his Caucasian half-brother, in a battle over the life and death of their common biological father, who abandoned Jason when he was a baby and now needs a kidney to survive.

"There's a lot of truth in this show, starting with the fact that like [the Jason character], Drew is half white and half Ojibwa, and has recently moved back to the reserve from the city," says Spenrath.

Spenrath sees this play pushing many of the same political and social hot buttons that we're seeing in other cultural products, including CBC's controversial sitcom *Little Mosque on the Prairie*, which makes this production all the more timely.

Besides racial politics, aspects of nationality feature heavily in the show. Taylor wrote the show in Rhode Island, and the character of Harry is a New Englander, rather

than a Canadian.

"While I'm going to be doing the character with an accent, I certainly don't want him to end up sounding like Peter from 'Family Guy,'" says Spenrath, "which means I'm likely to do a New England-like accent."

Not only is the play a brilliant piece of writing all on its own, but the work has extra meaning given that Taylor is a personal friend of Spenrath, who's producing and directing the play in addition to performing. And co-star Duplessis is a long-time friend and one time classmate. The two initially trained side-by-side in the University of Alberta BFA Acting Program, graduating with the class of 2000.

"We were initially supposed to come to Edmonton with this show for Workshop West's Kaboom Festival, which unfortunately went ker splat," says Spenrath. "The reason we are still able to come here and do the show is thanks to Michael Clark (Workshop West's new artistic director), who is allowing us the use the Third Space for a production."

GILBERT A. BOUCHARD

## A spicy meatball

*Dinner With Friends* a blast from (your) past

## DINNER WITH FRIENDS

By Donald Margulies, Directed by Trevor Schmidt, Starring Davina Stewart, George Szilagyi, Linda Grass, Dana Anderson, Until Jan 21, Roxy Theatre (10708 124 St). Tickets \$19, \$15 students/seniors, 410978square.ca or 410-1757, or Roxy box office 453-2440

ONE OF THE WEIRDEST SIDE EFFECTS of hitting a "certain age," (i.e., being over 40) is the way that the ghost of your own past starts to haunt you. When you're 25 you can turn your life around on a dime, damning the intellectual and identity crises with the knowledge that your equally quixotic cohorts are doing the same.

When you're 45, things aren't so easy.

All of a sudden taking a 180 degree turn in personality not only means having to redefine the huge bulk of memory and history you've accumulated, it also means getting your friends to buy into it.

This latter is generally the sticking point, given the ripple effect it has

on your history together, and the reality that change is just plain harder to take over time, given the natural human hunger to settle down, either by design or by accident.

The upshot: history and memory are just as likely to stand in the way of your emotional evolution as they are to provide you comfort.

*Dinner With Friends*, Donald Margulies' Pulitzer Prize winning play now running at the Roxy Theatre, takes on this thorny subject matter head-on.

The scenario: Gabe and Karen (the dryly comic Dana Andersen and the wonderfully imperious Linda Grass) are tossed into turmoil when their closest friends, Beth and Tom (the emotionally precise and wonderfully mercurial Davina Stewart and George Szilagyi), decide to split up. More so, the latter couple use the dissolving of their marriage as a convenient impetus to redefine their whole personal philosophies and lifestyles, to great consternation all around.

What follows is a brilliantly anti-essentialist and time-bending text that seamlessly deconstructs past, present and potential future as the couples grope for new ground after the emotional deluge.

One of the most raw and emotionally truthful pieces of theatre I've seen in ages, this play manages to hold back nary a punch while also being laugh-out-loud funny from start to finish.

This is owed both to spot-on and daring performances by all four thespians, as well as some deft direction and design by Trevor Schmidt—I was particularly taken by the ease with which Schmidt can take a big ol' platform bed and make it an elegant site of emotional and physical warfare.

*Dinner With Friends* is a mature and wonderfully realized production, in which we old-timers will see our own lives, and young folk'll get a taste of what's to come (whether they want to believe it or not).

GILBERT A. BOUCHARD

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IN THEATRES FRIDAY JANUARY 26TH



## Fairy tales and fascists

### del Toro says no to Harry Potter, yes to honest violence

#### PAN'S LABYRINTH

Directed by Guillermo del Toro. Starring Ivana Baquero, Sergi López, Maribel Verdú. Opens Fri, Jan 19.

**GUILLERMO DEL TORO'S EYES ARE** large and bright behind his thick spectacles as he stands to welcome us to the interview suite where he'll be hunkered down for the day at the Toronto International Film Festival. del Toro is clearly in a good mood—his new film, *Pan's Labyrinth*, has become one of the buzz movies of the festival and its premiere screening, at a gala in the Tony Elgin Theatre, received a standing ovation. But before I get a chance to ask him about it, he's already quizzing me: "So what have you seen so far that you liked?"

I mention the film *Taxidermia* by Hungarian director Gyorgi Pálfi and

del Toro's raspy voice bursts forth, "Oh yeah! I heard good things about it! I'm gonna seek it!"

From here, del Toro commences a sincere appreciation of TIFF, which he says has remained above the red carpet glamour and behind-the-scenes industry machinations that have attended its growing success.

"Mostly when you go to a festival you find people that are very jaded festival goers... In Toronto you get the man of the street—in a good way," del Toro says. "You get people from all walks of life that made a huge effort to get tickets because they want to see your film."

Indeed, del Toro might seem an unlikely figure to show up at a festival, what with his North American reputation based on films such as *Mimic*, *Blade 2*, and *Hellboy*—special-effects-laden crowd-pleasing specta-

cles that are a million miles from the arthouse provenance generally offered by festivals. It's del Toro's Spanish-language films that he has sought to screen in Toronto, starting with his Mexican-made feature debut, *Cronos*, in 1993, followed by *El Espinazo del Diablo* (*The Devil's Backbone*), in 2001. The latter film, a ghost story set in an orphanage during the Spanish Civil War, proved to del Toro he could make movies in Spain that he would never be able to make in Hollywood.

#### INSPIRING BRUSH WITH WESLEY SNIPES

"The advantage of working in Spain is freedom. You don't get the money, but you get all the freedom," he says. "I can be brutal, I can be crazy, I can be surreal and no one raises an eyebrow."

All of these qualities are in abundant evidence in *Pan's Labyrinth*, a pitch-black fairytale set after the Spanish Civil War. Young Ofelia (Ivana Baquero) accompanies her frail, pregnant mother to an army camp in the countryside to live with her new stepfather, Capitán Vidal (Sergi López), a man who takes a cruel relish in crushing pockets of anti-fascist resistance. After following what she believes is a fairy into the woods, Ofelia encounters a towering satyr (Doug Jones) with a message from the underworld, where she is a princess. She must exactingly complete a series of dangerous tasks to be reunited with her immortal royal family. But reality, and her implacable stepfather, become as dangerous as this supernatural realm.

Surprisingly, the impetus to make *Pan's Labyrinth* came out of the suc-

cess of *Blade II*, del Toro's gory entry into the vampire action franchise starring Wesley Snipes.

"There was a moment after *Blade II* when they offered me two or three things that were very close to that—*Harry Potter* came along, *Narnia* came along, and they were put on my table for a moment. I didn't participate in them but I was so tempted and I realized I wanted to do something like that without the restriction of making it family-friendly entertainment, because for me the root of all fairy tales is a nasty environment."

An avid collector of all things fairy tale-related, del Toro says that the original Grimm Brothers' fairytale are replete with mutilation, murder and mayhem, and that *Pan's Labyrinth* is his attempt to inject just such a tale with the horrors of war.

You cannot make a movie about war and fascism and not show war and not show fascism," del Toro says. "I think that I cannot chicken out on the violence and I cannot make the contrast work that well if I don't have those elements. And they are used expressively. I've done my share of cartoonish violence—on *Blade II* for sure. This is not that type of violence; this is violence that is very human and emotional and tough."

He adds that the graphic brutality of the film is all predicated on real experiences—some from oral accounts of Spanish exiles who were tortured by Franco's fascists, and some from his own experience.

"Having grown up in Mexico, I've seen a crapload of dead bodies and a crapload of violence. I've been shot at, I've been held at gunpoint, I've been in many streetfights, and you see things that you never see in movies. You find that violence has a way of not being fancy in real life—it's almost funny how it happens. There's something odd, something revolting about violence that I wanted to capture in the movie—not happy, escapist violence."

#### 11 YEAR OLD AT THE TOP

Into the middle of this dark world, del Toro thrust 11-year-old Ivana Baquero, who as Ofelia must contend with both a sadistic stepfather and an underworld full of giant amphibians and child-eating monsters with eyestalks in the palms of their hands.

See del Toro, page 14

## Mazes 'n' Monsters

Del Toro's rich masterpiece the best film of 2006

#### PAN'S LABYRINTH

Directed by Guillermo del Toro. Starring Ivana Baquero, Sergi López, Doug Jones and Maribel Verdú. Starts Fri, Jan 19. **\*\*\*\*\***

**GIVEN CINEMA'S UNLIMITED** potential to imagine, it's absurd that the same settings, characters, and plots are used over and over again—even in fantasy. Thirty-something anti-hero white guys locked into revenge narratives (full of epic chases, of course) in New York, medieval England, dark futuristic cities, space, and so on. Marketable formula is the prison of the modern filmmaker.

Thank the celluloid deities, then, for Guillermo del Toro. The Mexican writer/director has built a career on unusual films, such as *Cronos*, a Mexico-set drama about a grandfather turned into a vampire by a metallic beetle, and *The Devil's Backbone*, a frightening supernatural whodunit set against the backdrop of an orphanage during the Spanish Civil War. (Sadly, it was released just after 9/11 and largely ignored.) He's also successfully waded deep into geek territory with big budget Hollywood comic book movies *Blade 2* and *Hellboy* with the same ambition, intelligence, and imagination.

With *Pan's Labyrinth*, del Toro delves deep into his obsessions with the fantastic realms that lurk beneath the surface of horrifying, everyday realities—worlds that collide through the eyes of children. Set in Franco-era Spain, and described as a companion piece to *The Devil's Backbone*, *Pan's Labyrinth* is the physical, metaphysical, and metaphorical journey of young Ofelia (Ivana Baquero). She travels to the country with her pregnant mother and ruthless stepfather, Capitán Vidal (Sergi López), who's been charged with rooting out a pocket of Franco resisters. At the same time, fairytale narration tells

of a princess from a magical underworld, who fled her home to live among humans. Alas, she died, leaving her real family to await the return of her soul.

Upon arriving at the outpost, Ofelia's fragile mother takes ill and Vidal makes it increasingly clear that he has no use for the young girl. As soldiers clash with the ragged guerrillas, Ofelia discovers an ancient stone labyrinth in the woods. At its mouth awaits *Pan* (Doug Jones), a mythical goat creature who disposes the dirt on her secret royal lineage and offers up three dangerous tasks, which upon completion will earn her readmittance to the kingdom. Ofelia accepts and finds herself mixed up with fairies, bizarre animals and the terrifying "Pale Man" (Jones again), a grotesque creature

See Pan, page 15



#### WHO, US?

Film got a 22-minute ovation at Cannes





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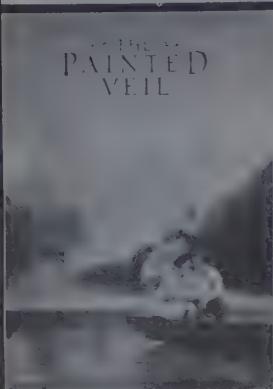
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## on screen

# Bunny flop

Potter pic plumbs peculiarity peculiarly

### MISS POTTER

Directed by Chris Noonan. Starring Renée Zellweger, Ewan McGregor, Emily Watson, Open Fri. Jan 19, 9:20pm



FIGHT IT. THAT IS, THE URGE TO FLEE the theatre upon sight and sound of Renée Zellweger, lips severely pursed and faux-British accent strained (her two main acting afflictions here). You may think you're in store for *Bridget Jones' Bunnies* as the annoying American attempts to pass herself off as Beatrix Potter, creator of Peter Rabbit, among other popular children's stories. But for the patient, this tale of the tale-teller eventually transcends Zellweger's limitations, not to mention the lightweight script. Sort of.

As far as the latter goes, the film sticks fairly faithfully to the key chronology of Potter's life from the

time she began publishing her stories to the years she began gobbling up farmland in Scotland's Lake District in the name of conservation.

Like the real deal, Zellweger's Peter faces, even with the immediate success of her stories and illustrations, a society-mad mother trying to get her now-thirtysomething daughter a suitable beau according to the convoluted courtship guidelines inherent in Victorian England's class system. Potter isn't buying what mg is selling, contenting herself to hole away in the room she's had since childhood, and which has served as something of a small private zoë, meticulously illustrating her furred friends and concocting stories about their imaginary lives.

Problem is, the first quarter of the proceedings—the part which requires the most patience on the part of the viewer—suffers from terminal whimsy, as Potter defies her parents' expectations of a society lady in a lightly comedic telling of an eccentric recluse who'd rather draw than pursue it.

When I told a friend I had seen the film, he remarked that the real Potter was reportedly batshit insane; unfortunately, this potential fact couldn't be confirmed either by the Wikipedia entry or the *Complaints* Works of Beatrix Potter slip-cover.

**It eventually  
transcends  
Zellweger's  
limitations,  
sort of.**

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## Alpha rates a delta

Low marks for aimless Cassavetes flick

## ALPHA DOG

Directed by Nick Cassavetes, Starring Justin Timberlake, Emile Hirsch, Now playing.

I HAVE TO ADMIT, WHEN I FIRST SAW the trailers for *Alpha Dog*, I was kind of excited. Directed by up-and-comer Nick Cassavetes (*The Notebook*), starring fellow up-and-comers Emile Hirsch (*The Girl Next Door*, *Imaginary Heroes*) and Ben Foster (*X-Men: The Last Stand*), and, of course, featuring the big screen debut of Justin Timberlake! So, I was a little disappointed when the negative reviews started trickling in. I thought, those reviewers are probably being unnecessarily harsh—I'm sure the film has some redeeming features.

I was wrong. As the first half hour of the film inches by, we are introduced to a parade of young actors playing various despicable characters. There's Hirsch, who plays John Truelove (based on the real-life figure of Jesse James Hollywood, a notorious L.A. drug dealer during the '90s), a drug dealer of the silent but—presumably—crazy type; his friend Frankie (Timberlake), the carefree right-hand man; Elvis (Shawn Hatosy), a bootlicker who goes endlessly in Johnny's debt for some unexplained reason; and Jake (Ben Foster), a speed freak almost at the end of his rope. These guys party, say things like "dance like it's 1999" and try to figure who's the biggest "homo." We're also introduced to Jake's younger brother Zack, who sees Jake's lifestyle as a way out of suburbia.

Truelove and Jake, at one point, erupt into a fight over money owed, and various threats are made. Luckily (or unluckily, I guess) both for the real people and the audience of this film) Truelove and his gang happen to drive by young Zack after he's run away from home. They throw him in the back of the car and speed



them the rope to hang themselves with, allowing Ben Foster to turn in what will go down as the absolute worst performance of his career. Cassavetes seems too preoccupied with unimpressive aesthetic tricks (like a two-thirds split screen!) to have noticed that this film has no purpose, and that, really, this depressing story should never have been brought to the screen in the first place.

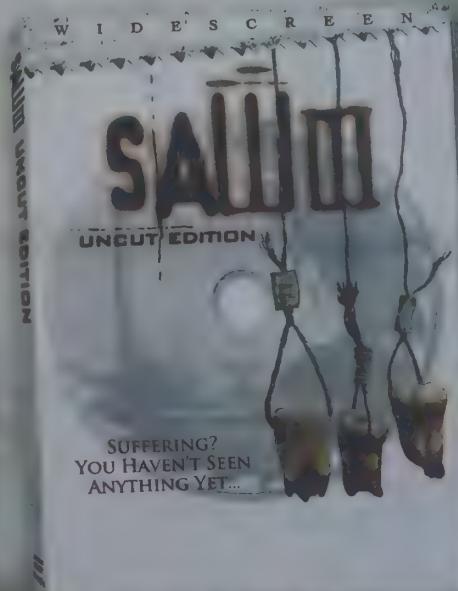
KATE RENNEBOHM

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## NOW THE RULES GET EVEN MORE TWISTED.



## Something smells

It's *Primeval* funkiness

## PRIMEVAL

Directed by Michael Katleman, Starring Dominic Purcell, Brooke Langton, Orlando Jones, Jürgen Prochnow, Now Playing

YOU MIGHT THINK, GIVEN THAT EVERY third Hollywood offering in 2006 was "inspired by" or "based on" a true event, that studio heads might resolve to strive for originality in 2007. With the arrival of grade Z horror flick *Primeval*, the prognosis is not good.

*Primeval* stinks. And it's not the *Sharks* or *Plan A* brand of good stinks, where actors and audience are fine with being had, but the "horror's really big right now, so let's cobble any old maybe-truth together, and it'll surely be number one" kind of stinks. The tagline tells us that this is based on the hunt for the most prolific serial killer in history. He's had over 300 victims in four decades, and he's a 25-foot West African crocodile the locals call Gustave. Because his latest victim's a perky British researcher, an American news team is sent to cover Gustave's capture by noted herpetologist

Mathew Collins (Gideon Emery). The team includes disgraced newsie Tim Manfrey (*Prison Break*'s Dominic Purcell), demoted to aiding young and eager Aviva Masters (Brooke Langton) in her quest for a Pulitzer, with player cum cameraman Steven Johnson (Orlando Jones) along to document things. He's excited to hell to be going back to the "place where it all began."

If I sound pissed off, it's because I am. I wish I could just roll my eyes at everyone phoning their work in and fattening their bank accounts, or the very fake looking croc and crazed warlord. But the hubris of TV director Michael Katleman and *Terminator 3* writer John D. Brancato and Michael Ferris, mixing their on-location blood-soaked shenanigans with the very real civil unrest between Hulus and Tutsis—all to honor the African people, according to self-serving website soundbites—made my stomach churn. Aside from some nifty camera trickery, the disappointingly open-ended *Primeval* is just pungently evil... for all the wrong reasons.

MIKE HEBERT

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# capsule film reviews

**Blood Diamond** Fisherman Solomon Vandy (Djimon Hounsou) is pressed into service picking diamonds out of a muddy river where he's mistaken for a rebel fighter and arrested, but not before hiding a sizable diamond. Former Rhodesian mercenary Danny Archer (Leonardo DiCaprio) smuggles diamonds from Sierra Leone and neighbouring Liberia to a diamond cartel in London. Solomon's diamond is his ticket out of Africa. The usual plot inconveniences are repeated together in the usual careless way, but the film's

primary failing is that it keeps the action "over there." If director Edward Zwick really wanted to rub people's faces in it, he would have shown the diamonds actually go—say to the cities like Ed蒙ton. ★★☆☆☆ (KW)

makers can squish compellingly into two hours. Jamie Foxx plays Berry Gordy Lite in this hollow retelling of the Motown story, musically narrated by some-sounding melodies delivered without restraint but likewise without feeling. ★★☆☆☆ (KW)

**The Fountain** In Darren Aronofsky's *The Fountain*, Hugh Jackman stars with Rachel Weisz in parallel stories spanning three centuries. Though not emotionally charged and metaphysi-

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PRINCESS

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FOR SHOWTIMES



**FRESH DELIGHT** If you can get into *Old Joy*'s elegiac mood and ambling pace, its tale of strained friendship may enchant you. Continuing at the Metro through this weekend.

historical and apolitical biography of one of the most important political operations in history. ★★☆☆☆ (KW)

**The Queen** This is undeniably a classic two-acter about the Elizabethan monarch and her consort, yet there's something not quite on about the idea of a film on the present monarch. In the 21st Century we ought to have got over our strong fascination with hereditary power and privilege. *Fearless*' film seems altogether too soft and sentimental, though it masquerades as a pithy critique of all things royal. This is a film that, for all its scenes of Elizabeth doing "normal" things like drinking tea, answering telephones, weeping, sweeping tea, and talking to the Queen, fails to like the members of the monarchy are really "just like us." ★★☆☆☆ (KW)

**Rocky Balboa** Thirty years on, Sylvester Stallone finds his signature puplist mounting the death of his wife, recounting his glory years, and challenged by the current champ. Surprisingly, the formulaic, predictable, sometimes plodding plot, and there's much satisfaction watching the aged underdog get back into shape. Stallone delivers a surprisingly moving and heartfelt performance. As writer and director, Stallone manages to orchestrate the ultimate comeback, not only for his beloved creation, but for his own career. He's made a film that brings *Rocky* one full circle, making this last visit a worthy one. ★★☆☆☆ (NC)

**Stranger Than Fiction** Harold Crick (Will Ferrell) wakes up to find that his every move is being narrated, only to discover he's actually a character in a book and the voice is that of writer Kay Eiffel (Emma Thompson). It sounds like a great idea, but somehow it goes the rails, possibly because it's really just *Charlie Kaufman by numbers*. Everyone is too rational (including Ferrell), making the scenes ponderous and slow—bad news for a film that, at its core, is still a comedy. Nothing seems to ever gel, or every moment where you find yourself thinking "this is a book" is undercut by something that pulls you out of it—forced "poignancy," unnecessary elaborate and chunky shots and sets, artificial whimsy. ★★☆☆☆ (TM)

**Volver** As fires burn throughout Spain, a woman (Lola Dueñas) becomes convinced that her mother has risen from the grave. But her mother has some pretty heavy guilt for the pain she's involved in, hidden from the family for several decades. Her sister (Penélope Cruz) finds herself repeating the cycle of violence and repression with a slight variation. The film is filled with the kind of impossibly rich, luminous performances that Almodóvar alone seems capable of extracting from actresses. It's also characterized by a combination of visual lushness (and vivid use of colour). A typically accomplished and sophisticated Almodóvar picture, and probably one of his best. ★★☆☆☆ (JW)

Reviewers: Dave Alexander, Nathan Cudler, Matthew Holloway, Mike Heben, Scott Linger, Lech Linkiel, Tom Murray, Celia Nichols, Karen Wilson

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## STAFF PICKS

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6 VILLENA'S

7 VILLENA'S

8 VILLENA'S

# getting hitched

## Slices of history

### "Traditional" cake evolved from... pie?

IN ANCIENT WEDDINGS CUSTOMS may have been celebrated with a special cake. Ancient Roman wedding ceremonies were finalized by breaking a cake of wheat or barley (symbolicum) over the bride's head as a symbol of good fortune. The newly married couple then ate a few crumbs in a custom known as confratello—eating together. Afterwards, the wedding guests gathered on the crumbs as tokens of good luck.

The Roman poet and philosopher Lucretius, in *De Rerum Natura (On the Nature of Things)*, wrote that the breaking of the cake over the bride's head gradually developed into crumbling the sweet wheat cakes over her head. After all the cakes were used up, the guests were supplied with handfuls of confetto, a sweet mixture of nuts, dried fruit, and honeyed almonds. These sweetmeats were an important part of the wedding banquet and continued to be so for hundreds of years. Chronicles of the period record that in 1487 over two hundred and sixty pounds of "confetti" were consumed at the banquet following the wedding of Lucrezia Borgia and Alfonso d'Este, son of Ercole I, Duke of Ferrara. Sweetmeats were showered over the bride and groom; indeed, it seems to have been the custom to throw the sweetmeats about enthusiastically.

#### PIE IN YOUR MARITAL EYE

Eventually, the sweets were replaced with rice, flower petals, and colored paper, and these new types of confetti continue to be showered over the happy couples around the world. When the Romans invaded Britain in A.D. 43, many of their customs and traditions became part of British life. The Norman invasion of 1066 subsequently incorporated many French traditions into British culture. Other changes came about due to increased trade and contact

with Europe, but our present day wedding traditions remain firmly rooted in the past.

In medieval England, in an early form of wedding cake, small spiced buns were stacked in a towering pile as high as possible. If the bride and groom were able to kiss over the tall stack, it augured a lifetime of prosperity. The earliest British recipe specifically noted for a wedding is Bride's Pye, recorded by Robert May in the 1665 edition of *The Accomplish Cook*. This was a large round pie with an elaborately decorated pastry crust that concealed a filling of oysters, pine kernels, cockscombs, lambstones (testicles), sweetbreads, and spices. There were also humbler, less expensive versions containing minced meats or just mutton.

In the county of Yorkshire, bride pie was the most important dish at weddings, as it was considered essential to the couple's future happiness. It consisted of a large round pie containing a plump hen full of eggs, surrounded by minced meats, fruits, and nuts and embellished with ornate pastry emblems. Each guest had to eat a small piece of the pie; not to do so was considered extremely rude and impolite. A ring was traditionally placed in the pie, and the lady who found it would be the next to marry. Bride pie was still being served at weddings in some parts of England as late as the 19th Century.

In the 17th Century bride pie developed into bride cake, the predecessor of the modern wedding cake. Fruited cakes, as symbols of fertility and prosperity, gradually became the centerpieces for weddings. A much less costly bride cake took the simpler form of two large rounds of shortcrust pastry sandwiched together with currants and sprinkled with sugar on the top. Very few homes at the time could

boast of an oven, but this type of pastry cake could easily be cooked on a basteon on the hearth.

In east Yorkshire bride cake was a small cake offered to the bride upon arrival at her new home. After eating a small piece, the bride threw the remainder over her head to ensure that she and her new husband would want for nothing. The groom then threw the plate over his head. If it broke, the couple's future happiness and good fortune were assured.

Other superstitions have long



been connected with wedding cakes: Sharing the cake with family and friends increases fertility and prosperity. The bride who bakes her own cake is asking for trouble. A taste of the cake before the wedding means loss of the husband's love (while a piece of cake kept after the big day ensures his fidelity). The newlyweds must cut the first slice together. And every guest must eat a small piece to ensure that the happy couple are blessed with children.

#### HOLD THE MEAT

Matrimony cake, another York specialty, was more like a pie than a cake, being a pastry case filled with a mixture of dried fruits, apples, spices, and breadcrumbs. It may have descended from the bride pie, with the omission of the hen,

eggs, and meat, much as modern fruit mince meat evolved from the original mince meat containing shredded mutton or beef. With its solid base, smooth filling, and rough top, matrimony cake was said to sum up the complexities of marriage.

Bride cake covered with white icing first appeared sometime in the 17th Century. It was frosted with the precursor of royal icing, a sort of meringue mixture of whisked egg white and sugar, which was applied to the hot cake straight from the oven and then returned to the oven to firm up. When applied to wedding cakes, this type of icing was known as "bliss." In 1769 Mrs. Raffald (the most celebrated English cookery writer of the eighteenth century after Hannah Glasse) was the first to offer the combination of bride cake, almond paste, and royal icing. Hannah Glasse, in *The Art of Cookery Made Plain and Easy*, gave a recipe for the cake that included four pounds of flour, thirty-two eggs, six pounds of dried fruit, and half a pint of brandy. After the cake was baked, it was covered with a pure white, smooth icing made with "double refined sugar," egg whites, musk, ambergras [sic], and orange-flower water. The mixture was beaten for two hours, then spread over the cake and dried in the oven until hard. This drying process required constant vigilance to ensure that the icing did not color or scorch.

Sugar had been imported to England since the Middle Ages, but by the 1540s it was more readily available and affordable in cones of varying quality, weighing from five to 40 pounds. By the 1550s two English sugar refineries were in operation; by 1650 there were at least 50 refineries in London alone. "Double refined" sugar was twice-refined white sugar; powdered icing or confectioners' sugar was unknown at that time. References to "powdered sugar" refer to granulated sugar that had been pounded fine and sifted through fine gauze or silk. Elizabeth David, in *English Bread and Yeast Cookery*, notes that castor and icing or confectioners' sugars became

common only in the last decades of the 19th Century. Triple-refined sugar had an especially white tint and was consequently more expensive.

#### REFINED... AND WE DON'T MEAN MANNERS

A pure white color was much sought after, as white icing on a wedding cake symbolizes purity and virginity attributes—a notion first put forward in Victorian times. Before then most bride cakes were white for a more practical reason. Because the ingredients for the bride cake were expensive, especially the sugar for the icing, white icing meant that only the finest refined sugar had been used. Thus a pure white cake was a status symbol, a display of the family's wealth.

CAROL WILSON  
Originally published in *Gastronomica*



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SEBASTIEN GREENBAUM

I LIKED THE FIRST TO ADMIT THAT I love cake, hate the gym, and have a tough time fitting into my jeans after a night of beer-drinking. My tummy's nowhere near flat, I tend to slouch, and I generally hate dressing up to go out, because I just don't feel sexy squeezing into scanty bar-hopping shirts.

Then, on the advice of a friend in the costuming industry, I tried on a

### A well-made corset is actually really comfortable — kind of like wearing a hug all day long.

corset. Instantly, I felt a big slap-in-the-face "wow": I had a flat tummy, my posture looked elegant without effort, and my A-cup bust looked as if I'd been in for surgery with Dr. Christian Troy.

"Shit," I thought, admiring my newfound rockin' bod. "This could really become addictive."

"Corsets really give people a lot of confidence," says Lianne, owner of Nightshade Corsets (10832A - 124 St.). "They nip in your waist, support your bust, make you stand up straight. With regular clothing you either look good or you don't, but corsets can really help you look better than you would on your own."

Because authentic corsets are so highly structured, the natural support built into them is quite the engi-

neering marvel. It powerfully forms all your cushy soft spots into a flattening hourglass—no sucking in, buckling, or wrinkling involved. And a well-made corset will look exactly the same on the way home as it did when you first stepped out of the house for the evening, and the garment itself will last for years.

Far from the days when corsets were thought of as cruel torture devices, mainstream fashion is now heralding the corset as a wearable choice for nearly every body type.

Combating the perception that corsets are painful, repressive tools that serve only to manipulate women's bodies into more desirable shapes, Lianne says "It's not really an oppressive thing. I think it's more of a liberation to wear one, and to say 'I'm sexy and I can wear what I want.'"

A well-made corset is actually really comfortable—kind of like wearing a hug all day long.

"If it doesn't feel good, if you're not wearing one that fits right,"

As for the common notion that regular corset wearing belongs only in goth or fetish culture, Lianne insists it's entirely untrue. "Pretty much everyone wears them. In spring we do a lot of grad and bridal stuff, and there are lots of women in their 40s, 50s, even older, who will wear them out to a nice event with a pair of slacks and a suit jacket. Our most regular customer is an average, normal person, probably not the type you'd expect," she laughs.

"Certainly the revival of burlesque has made them more acceptable. The more that people see others wearing them out, then they're more likely to want one too."

For those who might still be intimidated to lace up such a bold piece of body-machinery, she says "just try one on, see how you look and feel it. Lots of people feel a lot more confident in one than they'd expect. We get a lot of people who want to wear a corset strictly as lingerie—they'd never dream of wearing it out—but they come back a month later saying 'forget the lingerie!'"

Damn straight. Corset-type bodies have now been built into office attire, evening gowns, an club wear, confirming that anyone who wants to can get away with it and that it's certainly no crime to achieve a sexy figure without surgery or giving up cake.

FAWNDA MITHRUS  
style@greatwest.ca



#### SO YOU WANT TO BUY ONE

##### ■ Corsets vs. Bustiers

"Corsets are one of those items where price really does reflect quality," Lianne says. "If you try on a \$99 piece and a \$300 custom corset, the difference is apparent, even for someone who's never seen a corset before." Nightshade's custom pieces have triple-layered boning with coiled steel boning, which bends to conform to the body, and still snaps back to retain the constructed shape. The front busts, unlike flimsy hook-and-eye close or cheaper versions, are secured in metal band sewn under heavy fabric. You'll get years more wear out of a well-made corset than out of bustiers, which are popping up all over the place for \$20-\$100. Bustiers are usually made with plastic boning, which can warp, buckle, and pinch after even moderate wear.

■ Overbust vs. Underbust  
Like most bustier styles, the overbust version fits right over the breasts, and can be comfortably worn as a single piece. It will swell to smooth out the bust and push up the bust, which can warp, buckle, and pinch after even moderate wear.

■ Underbust  
The underbust version fits just under the bust line, and often hooks onto an oval-wired bra to push the bust up and out. Tying one on is truly a magnificent experience, for once, you need to select a size two to four inches below your regular bust measurement. They're not as difficult as you might think: hook up the front bust and pull the cord from the back to adjust the bust. No complicated sketches or talent necessary.

##### ■ Fine Tuning

Tightening a corset for the first time might trigger a bit of a gasp—your breathing will change, just as when you're sucking in your gut for pictures or standing tall while dancing. The great thing is that the corset will do all the work for you. Your muscles will soon relax and adjust to the new support. Over time, a corset will mold your own body, much like a new pair of jeans or shoes, so the support integrates with more ease the more you wear it.

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# SUPER VIDEO BROTHERS

*Video Games Live And ESO Transport Iconic Pop Culture Soundtracks From The Small Screen To The Big Stage*

story Prosper Prodaniuk



Photo by John Keat

**"OUR WHOLE IDEA WITH VIDEO GAMES LIVE WAS TO LEGITIMIZE VIDEO GAME MUSIC AND THE INDUSTRY AS A WHOLE. SOME STILL SEE VIDEO GAMES AS SOMETHING FOR KIDS BUT THE REALITY IS THAT THE AVERAGE PLAYER OF A VIDEO GAME IS 33 YEARS OLD"**

— Video Games Live co-creator Tommy Tallarico

**"T**here's a hundred guys on horseback coming to kick your ass... we'll need about three minutes of music for that!"

Tommy Tallarico doesn't get normal phone calls because he doesn't have a normal job: he composes music for video games.

"Other media composers need to be in the background as an accent, and they have to be held to very strict timelines," says Tallarico, noting that immersing yourself in the experience of a video game—as opposed to simply watching TV or a DVD—commands a special type of music and mindset. Movies and television soundtracks are meticulously mapped

out down to each frame, but in a video game each person that plays will create millions of different possible musical sequences. "We like to call what we do 'foreground music.' We're action-driven, and what is played is dictated by what the person playing the game is doing."

Tallarico has been composing video game music for 17 years having worked on such famous game titles as *Earthworm Jim*, *MDK*, and *Tony Hawk's Pro Skater*. He also co-hosts, produces, and writes for the popular video game TV show *The Electric Playground*. He's seen the music go from the simplest type of filler to the most grandiose cinematic experience. And recently, he became the co-creator

of a live show that's far from ordinary: *Video Games Live*.

#### VGL ON STAGE

Literally thinking "outside the box," *Video Games Live* presents a history of video games through their music. Collaborating with master musicians in each city of their continuous tour, Tallarico and show co-creator/conductor Jack Wall have made it their mission to show off video game music—from 8-bit masterpieces like *Mario Bros.* all the way through the latest *Warcraft* game—as important art, and on a massive scale.

"Our whole idea with *Video Games Live*

was to legitimize video game music and the industry as a whole. Some still see video games as something for kids but the reality is that the average player of a video game is 31 years old."

Complete with stadium-worthy light show and visuals from games old and new playing on-screen above the stage, *VGL* will make it hard for the crowd to keep quiet and not feel the hair raising on the back of their necks as the ESO and Kokopelli Choir fire off themes from *Metal Gear Solid*, *Final Fantasy*, and *Castlevania* in a full-blown rock-meets-classical-meets-multimedia extravaganza.

"There's nothing like the live presence of

real musicians moving the air and providing a loving environment for the music," says Wall when asked about the show's inspiration. "We also want to get some people out for the sake of being out. Video games are a pretty solitary experience for the most part. Even if you're playing with others online, it's still just you there."

It took time for the idea to evolve ("As soon as you need a symphony and a choir for anything, you've decided to take on a fairly big project," says Wall), licensing and permission being the biggest stumbling blocks. But *Video Games Live* was an immediate success when Tallarico and Wall decided to start their tour by taking on the world's Mecca of famous pops classical music—the Hollywood Bowl—on July of 2005.

"People spend their whole lives trying to play at the Hollywood Bowl and with the Los Angeles Symphony Orchestra," enthuses Tallarico. "Our agents thought we might get about three or four thousand people but it was a massive success."

#### BAND OF BLOOPERS

With the most popular video game franchises now having budgets on par with theatrical film releases, established and popular composers like Tallarico and Wall can command six-figure salaries and a cut of the royalties if game producers want their services bad enough.

But a couple decades ago, in the old age of 8-bit cartridges, being a video game composer was far from spectacular.

"15 to 20 years ago you might have gotten two thousand bucks to do a whole game," says Tallarico, "and you didn't get to keep any rights. Music was always the thing that they thought of last. They'd call you at the last minute and say, 'We have no money, there's no space left on the cartridge, but can you do some sound for us?'

"Melody was the most important thing at the time because we just had beeps and bleeps to work with. In our show we take the music that was written for *Mario Bros.* and *Sonic the Hedgehog* and now, with a symphony, can show the melodicism of it."

Technologically, the tide began to turn in the mid-1990s as the discs for video games started to resemble the discs you listened to music on—and sounded just as good.

"CD-ROMs became available for storage and that broke down all the boundaries," says Tallarico. "It helped us create these epic scores that actually sounded like classical music. In our show we have Italian opera, a piece that sounds like *Carmina Burana*, and bombastic scenes are played along with sad moments with a piece that sounds like Barber's *Adagio for Strings*.

"My first symphonic work was a rarity at the time but now the experience of making music for games has become more and more live. I went to Eastern Europe and used a live folk band for one of my games," adds Wall, who is currently working on music for a new game being designed by reputable Edmonton firm BioWare (*Knights of the Old Republic*), and is known for his musical work on games such as *Splinter Cell*, *Myst*, and *Jade Empire*.

As games evolved, technological change, along with an explosion in sales and an incredibly competitive new marketplace, forced developers to change their attitudes about music's role in games as well.

As the demand for composers increased, Tallarico and Wall founded the Game Audio Network Guild ([www.audiogang.com](http://www.audiogang.com)) in 2002 as a union of sorts for composers.

"The guild gathered together all the composers and sound designers," explains Tallarico. "We shared what business practices we were

doing and, united, we're able to start getting our contracts taken seriously, to ask for bonuses and royalties, and to be able to keep our music. It's become a great tool for those wanting to get into composing."

#### VIDEO(GAME) KILLED THE RADIO STAR

It was the ESO that approached Wall and Tallarico about bringing *VGL* to Edmonton, and Wall, happy to make an appearance in BioWare's hometown, credits the ESO as a tight, underrated group.

"Orchestras are always interested in new things to play and, with classical music, you always have to work to maintain an audience and to get new people through the door."

"This isn't the first time that classical music has hit this rut," adds Tallarico, also aware of a decline in attendance for many symphonies. "Opera was created to get a new generation of people to listen to music—to tell a story through the vocals, to create a spectacle on stage. Using a symphony orchestra and synchronizing it with our videos is something to see. What this does is that it takes the power and emotion of a rock concert, combining it with the technology and the interactivity."

While classical music purists may look down on a rock 'n' roll-type event such as *VGL*, Wall says that many critics are surprised when they give the show a chance and that orchestras are lining up for the opportunity to bring the *VGL* experience to their city.

**"Video games have become this kind of radio of the 21st Century,"**  
Tallarico points out. **"And as you play the games certain music and parts of music just fall into your subconscious. How many kids know the theme to *Mario Bros.* or *Halo 2* and how many could name a single Stravinsky piece?"**

"Video games have become this kind of radio of the 21st Century," Tallarico points out. "And as you play the games certain music and parts of music just fall into your subconscious. How many kids know the theme to *Mario Bros.* or *Halo 2* and how many could name a single Stravinsky piece?"

Record companies have also caught onto this connection and, if you surf through the back of *Madden* or *NHL 2007*, you'll see a long list of classic and newer bands that record companies hope will stick in your head just as well.

"Just like radio," adds Wall, "people hear something in a game and want to find the record—which seems to be a part of this whole technology thing dovetailing with the iPod revolution and further cutting down the effort to get the music you want to hear."

As much work as they put into video games, Tallarico and Wall—who both grew up playing them—still manage to get excited by what comes out.

"I only spend about four or five hours in one sitting," admits Wall. "My favourite game is probably *Crimson Skies*—simply for the enjoyment of flying a plane and getting into the dogfights."

At the core of *Video Games Live* is a celebration of the human imagination, and you'll find that—while much has happened over the past 40 years in the world of home entertainment—when you get down to it, a good night out 200 years ago could manage to tickle your brain just as much as it does now.

"I think if Beethoven were alive he'd make video game music," says Tallarico.



Video Games Live co-creators Jack Wall and Tommy Tallarico



Photo by Michelle Lee Wilson

#### VGL SET LIST - 2007

(subject to change)

##### ACT I

1. Classic Arcade Medley
2. Metal Gear Solid (CHOIR)
3. God of War (CHOIR)
4. Space Invaders (Interactive Segment)
5. Myst (CHOIR)
6. Medal of Honor (CHOIR)
7. Civilization IV (CHOIR)
8. Final Fantasy - Liberi Fatali (CHOIR)
9. Zelda

##### ACT II

10. Frogger (Interactive Segment)
11. Kingdom Hearts
12. Sonic
13. Warcraft (CHOIR)
14. Final Fantasy Piano Solo
15. Jade Empire (BIOWARE)
16. Advent Rising (CHOIR)
17. Mario
18. Mario Piano Solo encore
19. Halo 1 & 2 (CHOIR)
20. Halo 3 (CHOIR)
21. Final Fantasy - One Winged Angel (CHOIR)

#### VIDEO GAMES LIVE

Mon – Tue, Jan 22 – 23, Northern Alberta Jubilee Auditorium, 7:30 pm, Info: 451-8000 or [www.ticketmaster.ca](http://www.ticketmaster.ca), \$50 - \$60 (adults) or \$40 - \$50 (children)

# FRANCOIS MARCHAND

# THE FM DIAL

## BLUES VOICE SILENCED

FEW VOICES IN EDMONTON HAVE BEEN AS heart-warming and knowledgeable as Bruce Stovel's. The host of CJSR's "Calling All Blues," a tireless and passionate man who was a living reference of everything to do with the music he loved, helping bring the genre to a new level of visibility and accessibility over the years he spent behind the microphone. Stovel passed away on Friday (Jan 12) of an unforeseen massive heart

attack. He was 65 years old.

"Obviously, he was devoted all of his life to finding great satisfaction in the service of others," wrote son Grant Stovel in a recent CJSR news bulletin, "and I think that his nearly 20 years at the station—including about a decade of weekly "Calling All Blues" duties—could be described as chief amongst his many pleasures."

Stovel was also known for his previous work experience as a professor in English lit-

erature, for writing and contributing to numerous publications, for co-founding the Edmonton chapter of the Jane Austen Society, and as a blues events organizer for the Yardbird Suite.

Fans, Friends, and other CJSR DJs are invited to share their memories and thoughts of Stovel by calling the CJSR listening box at 492-2577 ext. 301.

## ED DVD

LOCAL INDIE BANDS ARE HOPING ON THE DVD train! Hardcore rockers *All Else Fails*

[Zoxxon] that was set to release their first (and last) seven-inch record folded, leaving band and fans in the dust. However, you can download all four tracks in MP3 format at [www.myspace.com/thesubatoms](http://www.myspace.com/thesubatoms).

## NEWMUSICWEST LOOKING FOR NEXT GEN

VANCOUVER'S NEWMUSICWEST IS CURRENTLY searching for talented performers to show case during its annual West Coast music festival, taking place May 2-6, 2007.

A recent press release announced that the

**REXALL PLACE**  
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**SP2**  
**LIVE EDITION**

## ALL ELSE FAILS



are gearing up for a full-blown concert DVD filming that will take place on Sat, Jan 20, at the Starlite Room.

"We've hand-picked a killer lineup with The Firebrands, Calling Penny, Glenbrook Boulevard, and Saskatoon's Chimpan-Z. This show will be absolutely nuts!" enthuses *All Else Fails*' Brent Francis. "After nearly 30 shows last year, including an opening spot for Fear Factory in Calgary and festivals in the Northwest Territories, we're going to start the New Year off with a bang! We've spent the last two months building up this show to ensure that it'll be the best one yet."

Fort Mac ex-pats Desiderate are also prepping their DVD shoot, set to coincide with the release of their debut album, *We Are Not Convinced There Has Been Any Improvement*, on Feb 2 at Riverdale Hall.

For more information about the application process, artists are invited to visit the festival's web site at [www.newmusicwest.com](http://www.newmusicwest.com).

Send your music news to

[marchand@see.greatwest.ca](mailto:marchand@see.greatwest.ca)

**FUNK LOTION MOTION**  
**LOCAL PROMO HOUSE FUNK LOTION**  
**PROMOTION** [the organization behind such touring stalwarts as The Grassroot Devotion] is closing its doors after three years in the biz. Don't miss their farewell show featuring the Devotion and buzz-mongers Red Ram, Fri, Jan 19, at the Sidetrack Cafe.

## SUBATOMICS UNSTRUNG

SO IT'S TRUE, QUIRKY YOUNGSTERS THE Subatoms have decided to call it a day, ending their rule of the next wave of Edmonton garage rock.

"We were all sort of sick and tired of playing the same seven bullshit songs over and over for two years worth of sets, and too unmotivated to write new songs," cause we all hated the band so much!" wrote tongue-in-cheek frontman René Wilson on the Subs MySpace page. "Haha, perhaps a little of an exaggeration—we all had a lot of fun with it, but we all agree it's been juiced for all it's worth. The raw energy of the Subatoms will hopefully remain unforgettably in Edmonton, and I promise it will reappear in future bands involving our members. To anyone who enjoyed our brand of shit rock, I thank you, but then salute you. Thank you everyone for making it all happen, all the promoters, friends, and fans. We had an excellent run, way more press than anyone could ask for, and we were able to share the stage with our favorite garage groups the Dirtbombs, the Black Lips, the Detroit Cobras, and even more."

To make matters worse, the label

had extended its submission deadline to Feb 23, and that "every artist that applies will be heard by at least three music industry professionals who will help determine if the artist will be selected to perform a showcase at NewMusicWest. Last year, the festival featured over 200 bands in 25 venues, and attracted over 30,000 people."

"Artists who submit their works will not only have a chance to showcase at our festival, but will also have the opportunity to be promoted on Sirius Satellite Radio, CBC Radio 3, the NWX website, 29 Mobile ring tones, and through other media."

For more information about the application process, artists are invited to visit the festival's web site at [www.newmusicwest.com](http://www.newmusicwest.com).

Send your music news to

[marchand@see.greatwest.ca](mailto:marchand@see.greatwest.ca)



## THE BUZZ

WHAT THE HELL IS THAT RACKET? It's Comets, Ghosts and Sunburned Hands' *si*. The January 2007 edition of British music glossy *Uncut* features a bonus disc chock full of some of the best new psychedelic rock around, with cuts from the next generation of freak-rockers in full bloom! From Entrance ("Grin Reaper Blues") to Comets On Fire ("Sour Smiles"), Chaz ("Season Don't Fear the Year"), Dead Meadow ("Indian Head"), and Jackie O Motherfucker ("Hey Mr. Sky"), you've got all the swirls, loops, blues-ritten, fuzzed-out rock out you need in one hefty helping (a solid 80-minutes worth, duuuude). Throw Black Mountain's "Dragonfly" right in the middle and you'll forget about the moag's \$12 price tag (which tends to be a bit old-Brit-centric). Worth its rockabilly weight in drugged-out gold, and available at all fine magazine stands.



## Playboy bunnies

Casanovas are the type you can bring home

THE CASANOVA PLAYBOYS CD RELEASE  
W/ Tardis Hills, Sat, Jan 20, Sidetrack Café  
(10238-104 St), 9 pm, info: 421-1326 or  
[www.sidetrackcafe.com](http://www.sidetrackcafe.com), \$10

THE POPPED COLLAR IS A GIRL'S  
WORLD FRIEND.

Really, nothing implies shallow  
and pretentious more than a metro-  
sexual male sporting spiked hair and a  
suave strut. But of course, like any  
stereotype, there's always the exception  
—and man, are the Casanova  
Playboys ever one.

**Really, nothing  
implies shallow  
and pretentious  
more than a  
metrosexual  
male sporting  
spiked hair and  
a suave strut.**

"Clearly, Amanda, you're talking  
to a madman right now!" yells  
Casanova Playboys frontman Jamie  
Star over the phone as he relates—in  
some sort of southern drawl—how  
hot sex, as an influence, makes his  
music more enjoyable, and that if  
girls want to listen to some music by  
some nice lookin' boys, they better  
listen to The Casanova Playboys.

Okay, so by looking at The  
Casanova Playboys' popped-collar  
press photo and the band's tendency  
to rely on the horizontal tango for  
inspiration, one would say that the  
Edmonton-based quintet fits quite  
nicely into the presumed "douche"  
category. However, Star's reaction to  
his group's image seems to suggest  
otherwise.

"We wanted to give off that whole  
'BOOM, we're here now, the  
potato's out of the oven' look," Star  
says animatedly. "We just wanted  
people to know that we're serious,  
and that we're here just for the  
music. I can't really explain it,  
because I have this constant concert  
going on in my head. It's kind of like  
in that movie *A Clockwork Orange*  
when the guy suffers when he hears  
music. That's like me. I have all of  
this music in my head, and I have to  
get it out—hence the record."

The photo of them walking in a  
tan and looking chic is just one of  
those moments that define the care-  
free energy that explodes from the  
pop-rock group. All joking aside,  
(though, the personable and innocu-

ous Star does hit some serious notes.

In between the unexpected giggles—which usually indicates something off-the-wall is going to emerge from his mouth—Star finds the momentary composure to talk about how the voices in his head translated into The Casanova Playboys' song and sweet (all songs are under three minutes) LP, *Low Noise*.

"When I was like eight years old, I  
had all dreams and visions that I  
would be a singer or something,"  
Star says. "I know I was writing and  
drawing and very creative, and then  
I remember in grade ten that I was  
walking through a field and in my  
head there was this music video  
going on, there was this band play-  
ing, I don't remember much of it, but  
I do remember it playing very clearly  
in my head. And now that I'm 23,  
I look in the mirror and I'm like 'Ah!  
That was me!'"

As it seems, The Casanova Play-  
boys really aren't that concerned  
with the image they present to the  
world, and if Star's personality is  
any indication of what the rest of the  
band is like, then everyone is just out  
to have some fun in his own quirky,  
ironic way.

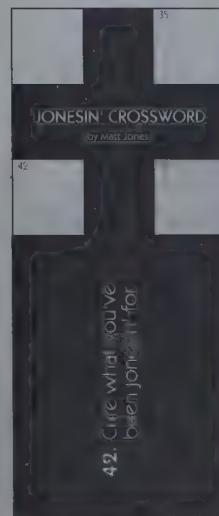
Like in any good conversation's  
progression, though, comfort settles  
in and the truth surfaces, revealing  
the complete thoughts and intentions  
of the speaker. Escaping the  
topic of The Casanova Playboys'

"playboy" image is pointless, espe-  
cially since that's what seems to  
drive Star's everyday life.

"Really, that [photo] is just us—  
kind of," Star laughs. "When we  
took that picture, that's just what we  
all dressed like. My dad was a busi-  
nessman so he taught me to dress  
up. I dunno, I guess it goes with The  
Casanova Playboy image. The image  
is fun, I really like the picture."

"We got that taken in Vancouver  
and it cost us like a thousand dol-  
lars," Star says. "We wanted to mold  
us a picture that looked great. We  
went through all of these photogra-  
phers, and we were never getting  
that perfect picture. I can't wait to  
take some more!"

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RED STAR 3 YEAR ANNIVERSARY

## music

### Singer vs. songwriter

Jim Webb: wordsmith to the stars

JIMMY WEBB

Sat, Jan 20, Festival Place (100 Festival Way, Sherwood Park), 7:30 pm, Info: 449-3378 or 451-8000, \$26-\$30

"It's the song, not the singer."  
—Conway Twitty

"It's the singer, not the song."  
—Mick Jagger

AFTER SPENDING A FEW MINUTES ON THE phone with Jimmy Webb, it's pretty clear that he comes down on the Conway Twitty side of the debate.

"Very few songwriters are recognized for their contributions; it's not the glamorous thing you might think it is."

Which is not to say Webb is bitter. Affable and charming, he's parlayed his considerable songwriting talents into a 40-year career that includes such mega hits as "MacArthur Park," "By The Time I Get To Phoenix," and "Up, Up And Away." Webb also written musicals, commercial jingles, and a successful book on songwriting, *Tunesmith*. Along the way he's picked up Grammy Awards for "Music," "Lyrics," and "Orchestration," the only person to ever pull off that particular hat trick. Webb is also the recipient of a "Lifetime Achievement Award" from the Academy of Songwriters, and also

serves on the board of ASCAP, the American Society of Composers, Authors, and Publishers.

And what he does have, in spades, is perspective. "I was at the Monterey Pop Festival in 1967, playing piano for Johnny Rivers," recalls Webb, "I saw Otis Redding set the crowd on fire and watched them ban Lauryn Hill off the stage because she wasn't making them happy."

With all that success under his belt, you'd think this 60-year old could sit back in his front porch in Nashville, watch the royalty checks come in, and never work again.

"I guess I'm at the age where I could do that—just ossify and forget all about the music biz—but there's always a carrot out there. I have a record coming out with Glen Campbell—I would up that chance. No, of course not, Glen sings as great as ever. I'm also working with Linda Ronstadt. The point is: I'm able to function at a fairly high level as a musician, so I must. The saddest thing in the world is potential not utilized."

He considers himself a "stylist" at the piano and genuinely loves being on stage. "I'm like a catalytic converter; I turn my fear into exhilaration. Performing is always about entertaining and I try to carry the audience



along. I tell stories about some of the characters in music I know—Harry Nilsson, Sinatra, Waylon, Glen Campbell. You always go away thinking, 'Damn, I didn't know that!'"

CAM HAYDEN

#### FOLK NOTES

■ If you're lucky enough to have picked up a ticket for Hank Williams 1952, Fri, Jan 19, at Festival Place, consider yourself lucky. The show has been sold out for a couple of weeks.

■ Bluebird North is back, Fri, Jan 19, at the TransLink Bus Barns. Songwriters Benney Bentall, Melanie Doane, Jeremy Fisher, and Jenny Whitley will share songs and stories in this intimate look at the craft and joy of songwriting. Tickets at the door.

instrumentation.

"You pick a chord, and there's four ways to play that chord," Clarke says. "You have to cast yourself, 'Which one can have the most open strings and make the song sound bigger than it is?' This show is mostly me playing old songs, so I had to do a bit of arranging since I can't rely on anyone else."

Clarke isn't alone in his need to rearrange and revitalize old material for this show; some of Edmonton's finest and well-known songwriters will be in the same nervous position, trying out new ways to make old songs sound fresh. "I've played a few songs on my own," Clarke admits, albeit a parties or for friends. "But all this stuff I've really used to playing is written for the band."

He smiles, before sharing what's really on his mind. "It's funny," he says. "The best—and worst—part about playing solo is that now I can't depend on anyone else to 'cover my mistakes.'"

EAMON MCGRATH

### Unplugged and unbound

Local bandleaders hold their own, acoustically

UNPLUGGED ON JASPER

Fri, Jan 19, Naked on Jasper  
(10354 Jasper Ave.), 7 pm,  
Info: pushpins.serafin-saraph.com, \$5

THE TRUE TEST OF THE QUALITY OF A BAND'S songs is whether or not they can hold up without production, studio wizardry, or other instrumentation aside from the staples of a guitar and voice—without the help of bass, drums, and racks of amplifiers, the best songs should still send chills down your spine and have the same effect on you when stripped down bare.

Eric Clarke, who fronts and plays guitar for Edmonton's Red Hot Doggers—formerly known as LIME—shares this sentiment exactly. Clarke also shares the stage at "Unplugged on Jasper," a showcase of some of Edmonton's most well-known frontmen—

including Nano Uribe of Storyboard and Chris Ruddy of Drive By Punch—who all stepping away from both their bandmates and their otherwise loud live settings to play quiet, intimate solo sets.

The hardest part is dynamics," says Clarke, regarding the somewhat difficult transition from band to solo. "The way you arrange it is to have a song that works, even if it's not so aggressive. A lot of it's in the vocals; with him, it's a lot more throaty, now it's more melodic."

Clarke has also explored the use of different chord arrangements to adapt to the new live setting; whereas he can depend on the bass to provide the low end when playing with his band, playing solo is a different story. Clarke has been experimenting as of late, trying to find new ways to play old chords to make songs sound bigger with less

yelled over and over.

The set list was impeccably harvested: "New Orleans is Sinking," "Blow at High Dough," and "Fiddler's Green." "Poets," "It's a Good Life If You Don't Weaken," and "Bobcaygeon." Oh, and especially "Grace, Too," "Ahead By A Century," and "At the Hundred Meridian." The new songs, strong as well, are sung with a new parent's irrational, subjective love. But don't worry, Gord, your babies aren't as ugly as most people's. Metallica, anyone?

The Sadies, who opened that murky and cluelessly mixed cover with a polish and all-inclusive set of open doors, converted many an oil-patch secretary suddenly aware that Dallas Good is fucking hot. They lived mainly off the warmth of Stories Often Told.

But the night was Downie's, yelling, "I dance to forget!" and closing it up with "Little Bones." Having never lost faith in the band, I can't say much more than that it delivered an unexpected excellence as the pot clouds loomed down the human bowl's valley walls.

FISH GRIWKOWSKY

### Dancing to forget

Gord Downie and Tragically Hip smarter than ever

THE TRAGICALLY HIP

W/ The Sadies, Sun, Jan 14, Rexall Place

TRAGICALLY HIP CONCERTS KICK-START OUR brains as smells do: a sudden audio flip-off and you're back in Camrose at *Another Roadside Attraction*, wondering how the '90s turn out and if you caniddle several different tents over one mushroom-melted weekend. But let it go—we live in the future now, where lofied cell phone cans for outnumbered wavy fighters, where Gord Downie shrieks and leaps around as if he's fighting for his life; which, technically, he just may be.

Despite a near sellout, the Hip no longer define us like street brawls do, jarhead fans having driven off the snooty years ago—despite the fact the singer's adulst writing is smarter than ever. As simple words go, "You're Not the Ocean" is face-punch concision. Yet, for the record, a ninja-fascist-dressed Downie rocked his fucking ass off Sunday, his vibe more violent than I've ever seen—lombasting the microphone, screaming of strangers, but pulling it back in with a huggy sentiment and grin: "Music lovers!"

#### REVIEW

The set list was impeccably harvested: "New Orleans is Sinking," "Blow at High Dough," and "Fiddler's Green." "Poets," "It's a Good Life If You Don't Weaken," and "Bobcaygeon." Oh, and especially "Grace, Too," "Ahead By A Century," and "At the Hundred Meridian." The new songs, strong as well, are sung with a new parent's irrational, subjective love. But don't worry, Gord, your babies aren't as ugly as most people's. Metallica, anyone?

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FISH GRIWKOWSKY



# Cool it down

The Velvets put a damper on all tomorrow's parties

## THE VELVET UNDERGROUND

The Velvet Underground  
Producer: The Velvet Underground; Released: January 1969; Studio: TT&G, Los Angeles; MGM  
#SE 4617

## ALBUM 65 (OUT OF 100)

THE VELVET UNDERGROUND WAS A '60s band, even if sometimes it's difficult to classify them as such. The band had formed in 1965 and made its first recording around the same time The Rolling Stones were putting the finishing touches to *Allez Allez*. The Beatles had begun recording *Revolver*, Brian Wilson was sweating over the final mix of what would become *Pet Sounds*, and hits like "These Boots Are Made For Walking," "Summer in the City," and "I'm A Believer" captured the top of the Canadian singles chart.

The major difficulty with placing the Velvet Underground in this context is that, at the time, almost no one noticed that they even existed. Their recordings didn't sell—their second album, *White Light/White Heat*, barely scraped into Billboard's 200th spot and what little interest there was could only be found in out of the way places like Boston and San Diego. No one actually gave a shit about the Velvet Underground in the '60s.

But then, the band's dark, nihilistic music was out of sync with the spirit of the times. Their world of frustration and violence, sex and hedonism, drugs and inner city terror made them the first band of the '70s—in the '60s. Their music was a dirty, depraved, painful noise, which only found its audience after the band had been torn apart.

## WHAT GOES ON

The Velvets have since become one of the most influential rock bands of all time.

To imagine Iggy Pop, David Bowie, the New York Dolls, Roxy Music, Joy Division, Sonic Youth, Jesus And Mary Chain, and millions of other black-clad musicians without referencing the Velvets. It's tough, and nothing indicates that the band's influence—their primitive, rough minimalism—lessens with the years. On the contrary.

Had the then barely 25-year-old Lou Reed known this, perhaps he wouldn't have had to struggle as intensely with his own insecurity. Perhaps he wouldn't have to maneuver out the band's other front man, Welshman John Cale, in order to secure the position as the band's



# 100LPs

TECH LINKEI

autocratic star. The relationship between Reed and Cale was symbiotic, filled with love and hate, admiration and jealousy. Harsh words and fistcuffs were part of their daily agenda—particularly when Reed exacerbated his personal problems with continuous amphetamine abuse which left him in a state of utter paranoia.

The tension between Reed and Cale came to a head when the fiasco of *White Light/White Heat* forced the band to survive on barely paid gigs in the most remote corners of nowhere. During a conspiratorial meeting in August 1968 at the Riviera Café in New York, Reed forced the other two members to choose between kicking Cale out or dissolving the band. Not that Sterling Morrison and Moe Tucker ever had a real choice—reluctantly they agreed to kick Cale out.

Reed's paranoia had won.

## BEGINNING TO SEE THE LIGHT

Immediately, the basis for the band's music changed—if Cale had guided them towards experiment, feedback-orgies, and white noise, the focus now shifted towards Reed's interest for lyrics and more struc-

tured melodies. Cale was swiftly replaced by Doug Yule, a competent but far from visionary bassist and vocalist from Boston. Less than a week after Cale's last gig with the band, Yule joined the Velvets on stage, and a month later this self-titled album was recorded in Los Angeles.

It's an album that sounds more delicate and restrained than the band's two previous, for reasons that don't necessarily have a lot to do with Cale's eviction. The first, somewhat trivial, reason was that Reed and Morrison lost their fuzzboxes and effect pedals at the Los Angeles airport—hence, no more unstructured noise. The second, that Reed, not one of rock's most powerful vocalists, had all but lost his voice following a residence at the Whisky A-Go-Go, and had to rely on his bandmates to sing more often than before.

Yet it can still be said to be the definitive Velvet Underground album. Reed's lyrics, combined with the extremely accessible music, are brilliant, making it one of rock's best collections of songs about love, betrayal, sin, and redemption, and perhaps Reed's apex as a composer

## COMPLEMENTS

The Velvet Underground. *The Velvet Underground & Nico*, 1967, Verve # V6 5008

*Suicide Suicide 1977*, Red Star # RS 1 Lou Reed New York, 1989, Sire # 9 2582

■ The Velvet Underground was named after Michael Leigh's book by the same name, "investigating" various sexual practices in American society.

■ The Velvets managed to secure a recording deal when they signed on artist Andy Warhol as their manager in 1965.

■ The opening track "Candy Says" is about Warholite Candy Darling, who'd later reappear in Lou Reed's "Walk on the Wild Side."

■ Years later, Reed confessed that the eyes of the girl who inspired him to write "Pale Blue Eyes" were in fact hazel.



JANUARY 19

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BRAD HABIT & GUESTS

JANUARY 21

SKATOMATICS

JANUARY 24

DIY WEDNESDAY  
BROWNSKIN & GUESTS



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JAN 19

THE ROOT DOWN  
SHY FX  
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AGENT ORANGE  
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JAN 20

ARIA SONGWRITERS  
IN THE ROUND  
MYROL  
JANE HAWLEY & GUESTS

JAN 23

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# cd reviews



JULIE DOIRON  
*Wake Myself Up*  
(Endeavour)  
★★★★★



DIE MANNEQUIN  
*How To Kill EP*  
(Epitaph)  
★★★★★



CONVERGE  
*No Heroes*  
(Epitaph)  
★★★★★



OF MONTREAL  
*Hissing Fauna, Are You the Destroyer?*  
(Polyvinyl)  
★★★★★



OMARION  
*21*  
(Epic)  
★★★★★

THE LATEST RELEASE FROM FORMER ERIC'S TRIP bassist Julie Doiron serves as a testament to the power of folk music: on *Wake Myself Up*, Doiron has managed to at once become urban and rural, public and private, quiet and loud. Much like those she's often associated with—Cat Power, Feist, Mirah—she treads this strange line between what is unexplainably uplifting and unimpossibly melancholy.

The heartache crackling Doiron's voice will inevitably lead to comparisons as a female Tori Amos, but it doesn't sound like Doiron's going to be bothered by such a constraint; instead, she confidently flexes her musical muscles, alone with her guitar ("Left Town") but also shows her miraculous ability as a bandleader ("You Looked So Alive") and defies any male songwriter in Canada to write music as delicate, challenging and vulnerable as this.

*Wake Myself Up* is a folk record, yes; but it won't conjure images of fence posts and cow shit upon every listen. This is acoustic music written for skyscrapers, ships, harpoons, and factories—this is powerful stuff—and thank god Julie Doiron has given us a good way to start the new year.

EMMON MCGRATH

AT FIRST, DIE MANNEQUIN'S EP, *HOW TO KILL*, comes across as one of those angst-ridden punk purges where screaming vocals and wailing guitars possess no purpose other than to satisfy Freud's pleasure principle. And for the most part, the heavy rock EP is just that: a four-track outlet for rage featuring a dirty, gritty surface to drag your thrashing mental instability on for fun.

However, upon listening further, it should be noted that Die Mannequin have scraped up something a bit more intricate. Die Mannequin are still in that juvenile, high school mode of artistic expression, no doubt, but the Toronto-based rock trio does let down its guard for something gutsy. And by gutsy, I mean a perrenial drive towards ceaseless and relentless intensity. From the grungy, sloppy depths of "Autumn Cannibalism" to the pseudo-pop chorus of "Fatherpunk," Die Mannequin refuses to let down its guard or unclench its teeth. Of course, being a four-song release, *How To Kill* might not correctly gauge Die Mannequin's stamina, but my guess is that with a full-length release, they'd have enough juice to provide quite the coup.

AMANDA ASH

BOSTON'S CONVERGE IS ONE OF THE MOST cathartic and frenetic bands in recent history—and, perhaps, of all time. Unfairly criticized in some quarters as a misfit, Converge's *You Fail Me* (2004) marked an attempt at expanding their musical palette through the use of acoustic instruments, vocal techniques not reminiscent of animal torture, and Morricone-esque spaghetti-western guitar.

Call follow-up *No Heroes* a return to form then, as the band is ferocious from the opening blast of "Heartache" onwards. While *No Heroes* somewhat serves as a summary of the band's 16 years together, it draws heavily on their landmark 2001 album, *Jane Doe*. And it's on *No Heroes* that the removal of extraneous guitarist Aaron Dalbec (following *Jane Doe's* release) is finally made obvious—and to excellent result: the hooks are sharper and the attack of the band is more focused than ever. The album logs with "Grim Heart/Black Rose," a nine-minute-plus epic with rather limp crooning but, in the context of the whole, all is forgotten and forgiven. Chaos doesn't equal cacophony and precision shouldn't equal sterility. Converge walk these razor-fine lines with more skill than most.

JAMES STEWART

WITH TWISTED MULTI-LAYERED VOCALS THAT will either turn on or turn off completely, loops and drum machines to the point of exhaustion, a penchant for deranged pop-freak-out harmonies part-Brian Wilson, part-Gibb brothers (in this case, cue "Heimdal-gate like a Mephisto Curse"), Of Montreal ooze pharmaceutical sweat coated in Marian sand, like some foreign straight-from-outer-space entity jabbing at your ears with cotton-candy Q-Tips.

*Hissing Fauna* isn't a huge departure from their previous efforts (2004's masterful *Solstic Panic* in the Attic, 2005's insanely addictive *Sundance Twirls* and familiar listeners will definitely get a kick out of their latest). *Fauna* updates their sound if only slightly, cross-jumping through a palette that now includes full-blown electro-disco boogies ("A Sentence of Sants in Kongsvinger"), disturbingly ash-shaking alien R&B/funk ("I've got my bright girl near me/She's so much taller/With the crisp endorsement from the CCAA booty patrol" from "Labyrinthin Pomp"), and the ubiquitous rockontron that has given them a cult following not ready to let go ("Suffer For Fashion," "She's A Reject"). Get yourself the largest Slurpee you can find and sugar-sip to the 11-minute "The Past Is A Grotesque Animal." I dare you.

FRANÇOIS MARCHAND

THIS ALBUM IS CALLED *21* BECAUSE OUR HERO has recently turned that very age. His album, however, can be dated right around 1993 when Blackstreet and Jodeci were chart-topping acts and JT and Usher hadn't quite set a new stage for the classy crooning love cats of our times. Omarion owes them his life: a member of You-Got-Serving urban drama B2K, he never lends new personality to the jilted loverman ("Oh baby baby no no no!") persona built by construction worker Marvin and Curtis, among others.

The obvious standout is the Timbaland-produced "Icebox," which hits a lot more like the ice-pick in the movie *Single White Female* in bed and unspectacularly. With heavily gapped-trance synth and piano rolls, overlaid by vocodered Timbo on the hook, our plucky protagonist has trouble adapting to change. See, he has an issue where his heart used to be so that his girl has made some more vague shifts in her life. Imagine if we all started crooning about emptiness when our significant other changed the colour of their hair or start getting into books about elves. We'd all sound like ashholes, right right?

ROLIE PEMBERTON

Thursday: Entrance, Prayer of Death, Tee Pee

Groaning, messy late-night psychedelic drone-blues pretty much all revolve in some way around the title's fixation on the "stuff" but touched with a bit of college kid angst—kind of like Echo and the Bunnymen channeling the spirit of a very morose Mike Bloomfield playing "East-West."

Friday: Johnny Cash, Live from Austin, TX, New West!

The industry keeps on a-turning for the deceased and defiled Cash, with yet more live recordings emerging from the vaults for late cash-in. This 1987 Austin City Limits per-

DAYS IN THE LIFE  
TOM MURRAY

formance has Cash still in the wilderness, shrugging through a contract with Mercury Records and still half a decade or so away from his fruitful collaborations with Rick Rubin.

The set list is uninspiring, the performance decent enough—"King of Fire" and "Folsom Blues" are obvious openers, more of a sop to long-time fans, "Sunday Morning Coming Down" and "Long Black Veil" sung as fresh as when he first laid eyes on the lyrics.

Saturday: Army of Anyone, Army of Any-one, EMI

Two essential members of Stone Temple Pilots (Robert & Dean DeLeo) + one essential member of Filter (Richard Patrick) producer Bob Ezrin = the 21st Century alt-rock equivalent to Damn Yankees, True.

Sunday: John Waite, Downtown—Journey of a Heart, Rounder

Let's get right to the question on everyone's mind—yeah, he does redo "Missing

You," pulling in Alison Krauss and, it's nowhere near as fun as the overblown original. Otherwise, it's pretty much your standard generic singer-songwriter fare, touched with just a smidge of contemporary roots colouring, with his other hit ("When I See You Smile," with Broken English) given a similarly pointless remake.

Monday: The Rippides, Hang Out, Union Label Group.

Retro punk rock in sound and attitude—bare production, arrangements from the Ramones book, pissed-off lyrics. "Fuck all the emo kids and fuck art school hair/And fuck all the designer clothes that they wear/Fuck all the mall punks, fuck, I ain't done/Fuck you, fuck me, fuck everyone." ("I Wanna Riot")

Tuesday: Yo Yo Ma, Appassionato, Sony/BMG.

A "best-of" in all but name for the world-renowned cellist, culled from unreleased performances from the vault as well as his considerable backlog of albums. Stylistically and musically all over the map, but a nice sampler of one of the "must-have" instrumentalists of the classical world, with duets (John

Williams on "Going to School" and Octavia Burrell on Piazzolla's "Soledad"), trio (with Mark O'Connor and Edgar Meyer on "First Impression"), and accompanied by orchestra from Amsterdam to Chicago to Philadelphia.

Wednesday: Wayne Hancock, Tulsa, Bloodshot

Hancock gets a lot of praise for being more "Hank" than even the descendants of Hank, and while that's a correct observation, it's also one that leads to a dead end. Reactionary country music fans seem to demand a similarly reactionary attitude from the musicians they champion, and that's just plain bad news—we don't need corsets on stage, not at this juncture anyways, and Hancock most definitely isn't a corset. He's a living breathing, fire-eating singer with a power house western swing band, knocking out classic original songs like "I Don't Care Anymore" and "Lord Take My Pain" that are very much of the lineage but not self-consciously so, if you catch that very important distinction.

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JOHNNY CASH

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# listings

PHONE: 430-9003 FAX: 432-1102 EMAIL: info@see.greatwest.ca DEADLINE: FRIDAY 5 PM

## LIVE MUSIC ALTERNATIVE

AVENUE SKATEPARK 9200-118 Ave — Jan 18  
Avenue, the Fall Jon 27 King Nancy, Sogian,  
Hey Pretty, Blitwisk & guests, all ages

BLACK DOG 1425-82 Ave, 439-1082  
BLACK DOG West Edmonton Mall, Phase 3 — Jan 18

BOB WILKINSON 1014-50 St, info 434-5342

NEW CITY 10018 Jasper Ave — info 434-5342

THE BIRDS 1014-50 St, info 434-5342

CLUB 479 1014-50 St, Fri batch Batch Party w/ DJ

COFFEE 1014-50 St, Brad Hahn & guests Jan 21

21 Skaramous Wed 2/11 Wednesday w/ 8 duohit & guests Jan 26 The Epoxies

POWERPLANT U of A Campus — Jan 19

Coda, Yoko Cosmonos, These Bright Lights w/  
ESS Battle of the Bands winners

SIDETRACK CAFE 10238-104 St, 421-1236 —

Even the Kokanee Comedy Battle w/  
Kaleena McGee Jan 19 The Grouse

Dominion 1014-50 St, 438-2020

GRASSHOPPER 1014-50 St, 438-2020

GRASSHOPPER CD release w/ Toronto Hills Jan 21

Grub's w/ dj duendem Man Movember,

Mondays Open stage w/ Ben Spencer Jan 24

Twenty One Red w/ Amoranch

STARITUDE ROOM 10030-102 St, 428-1099 — Jan

19 forever and a Day w/ Christian Hansen & the Autistics, Side Step Fete Jan 20 All Else Falls

shot, From Chimpanzo to Chimpion 2 & guests

THE ONE ON WHYTE 1054-82 Ave, 437-7699

Every Fri & Sat DJ Chokki Elvis & DJ Spyder

THE STUDIO 9510-105 Ave, upstairs — Jan 19

Beverly Kids & Delivers from Evi Jan 20

QUESTUS w/ Coaster

VELVET UNDERGROUND 10030-102 St, 428-7827

— Every Thu The Royal Down w/ Sky FX, Roots Sound

Sound System, The Royal Down w/ DJ Hallelujah

Jan 20 ABA presents Songwriters in the Round, MYRIOL, Yone Wabu & Guests Tete The Brush

Invitation Wed Ponci w/ the Poets

WUNDERBAR HOFTBAUHAUS 8120-101 St, 436-2286 — Jan 25 Tippy Agogo w/

Edmonton Paul of Jerry Jerry, Mary Kaye & guests

guitar

BLUES & ROOTS

ACQUIRED TASTE TEA CO. 12233-102 Ave, 434-6041 — Jan 18 Bob Johnson

BLUE CHAIR CAFE 92-24-76 Ave, 498-2861 —

Jan 18 Twilight Cafe Jan 19 House Cats Jan 20

Books Punch Sway Jan 21 Stringbeans Quartet

Jan 24 Chris Frye of The Bills

BUDDY'S 1014-50 St, 439-5038 —

Jan 17-20 13th Rogers band Jan 21-28

Winter Blues Fest II Every Sun 5pm at Buddys

Bond w/ The River City Horns

DUSTER'S 6402-118 Ave, info: 474-0997

FREESTYLE STATION 484-484 Riverbank Sq., 433-9623

— Jan 19 Mon Karin Jan 26 Britz

LIVIN' LIFE & GRILL 11709-107 Ave, 497-4040

— Every Mon N. Gary Thomas & guests

ON THE ROCKS 1014-50 St, 438-1677 —

Jan 19-20 Master Lockers

ROSE & CROWN PUB 10235-101 St, 426-7827

SHERLOCK HOLMES Bistro Bar, 1001-447-7527

— Jan 18-27 Tropicana

SHERLOCK HOLMES Copiaffle Mall, 463-7778 —

— Jan 18-20 Dave Hebert Jan 22-27 Chuck

Brown

SHERLOCK HOLMES Downtown, 1001-2-101A

Ave, 426-7784 — Jan 18-20 Chuck Brown

Jan 22-27 Duane Allen

HOT SHOWS

JAN 19 — Social Code Powerplant, U of A com-

w/ Yoko Cosmonos, These Bright Lights &

ESS Battle of the Bands winners

JAN 20 — All Else Falls Shoot Starfie

Con, 10030-102 St w/ From Chimpanzo to

Chimpion 2 & guests

JAN 20 — Horizons Edmonton Events Centre,

4734 W. Fraser Boulevard & Block Store

Jerry Ticks of TM

JAN 25 — Anti-Flag, Billy Talent, Result Pocahontas,

Northbirds w/ Monroe & Rue Against, Tickets at TM

JAN 27 — King Nancy Avenue Skaterpark,

9030-118 Ave w/ Sogian, Hey Pretty,

8-10-12 & guests, all ages

JAN 28 — Matt May's Skateline Room, 10030-102

St, 438-2286

JAN 30 — Pappa Rock Edmonton Events Centre,

WEM w/ If Dies Today & Sick City, Tickets at

TM

TICKETS LEGEND

ARD: Arden Theatre, 5-8 Anne Street, St. Albert, (780) 459-1542, boxoffice@st-albert.net, ardentheatre.com • CIT — Citadel Theatre, 9828-101A Ave,

425-1820, 1-888-425-1820, cit@cittheatre.com • HOR — Horizon Stage, 315 Jesperson Ave., Spruce Grove, 962-8995, horizonstage.com • TIX — Tix on the Square, 9930-102 Ave., 420-1757, 1-877-888-1757, tixonthesquare.ca • TM — Ticket Master, 451-8000, ticketmaster.ca

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Northern Bluegrass Circle Music Society presents the Sprague Brothers, direct from Nova Scotia. \$18, \$15, \$20 for non-members, available at Muver's. Southside Sound & Acoustic Music VIDEOS GAMES LIVE EDMONTON SYMPHONY ORCHESTRA — Jan 22-23, 7:30 pm. Jubilee Auditorium. A multimedia presentation combining exclusive video footage and music arrangements, soloists and orchestra. "The Games" featured: Space Invaders, Frogger, Mario, Zelda, Metal Gear Solid, Tetris, Mortal Kombat, Final Fantasy, Kingdom Hearts, and a special "arcade medley" Pre-show fest with costume contest, gaming competitions, demos, and meet & greet with top game composers & designers. Tickets \$30-\$60 on TM.

## OPEN STAGE

### THURSDAY

180° RESTAURANT & NIGHTCLUB 10730-107 Ave, 414-0233 — Every Thu Hip Hop & open mic

BACONBURG PUNK 8307-99 St, 430-2200 —

Open mic of 9 pm, everyone welcome.

BUS LOUNGE St. Albert, 458-3826 — Open stage 8 pm - 11 pm

DUSTER'S PUB 4402-118 Ave, 474-5554 or 479-0997 — Jam session 9 pm, hosted by Brian Peck

J & B PUB 4003-106 St, 436-4402 — Open Stage 8 pm - 10 pm, hosted by The Poster Boys.

JUGS PUB 7450-82 Ave, 465-4046 — Open mic night

NAKED CYAN CAT & ESPRESSO BAR 10354

Jasper Ave, 425-9730 — Open stage 8 pm, bring your own instrument, poetry, etc

NORTH GLENORA COMMUNITY LEAGUE 13535-109 St, 430-2200 — Jam session 7 pm, hosted by the Wild Rose Old Time Fiddlers Association. Info: 457-9417.

THE BUND DUCK 10416-118 Ave, 479-7193 — Open stage hosted by Loren Burmick, 9:30 pm close

### FRIDAY

GOBBLE GOBBLE 12831-Fort Rd — 8 pm - 1 am, hosted by Joy.

WOODCRAFT HALL 13915-115 Ave — Last Fri of the month, 7:30 pm, hosted by the Uptown Folk Club

### SATURDAY

BLUES ON WHYTE 10329-82 Ave, 439-5058 —

Blues jam 3 - 8:30 pm

CHIMAY'S 8318-144 Ave, 478-1770 — Open stage 3 - 7 pm

JASPER PLACE HOTEL 15303 Stony Plain Rd, 489-1700 — Open Stage, 3 - 6 pm

MORANGO'S TEC CAFE 10118-79 St — 7 pm - 10 pm, hosted by Tomony. Info: www.morango.ca

NEW WEST TAVERN 111 Ave & 151 St —

Afternoon jam session at 3 pm.

RODIE'S 10315-124 St, 482-1600 — Sat, hosted

by the Wanitha Thomas Band. THE DRUID 11606 Jasper Ave, 454-9928 — 2 pm - 6 pm. All ages open mic.

### SUNDAY

CARGO & JAMES TEA SHOPPE 10342-82 Ave —

Open Stage 7 - 10 pm hosted by Rhea March JASPER PLACE HOTEL 15328 Stony Plain Rd, 480-7600 — Open Stage hosted by Bruce Fox, 3 - 7 pm

NEWCASTLE'S PUB & GRILL 6108-90 Ave, 480-1999 — Open Stage w/ Willie Jones & Crawford, 3 pm - 6 pm

NIKKI DIAMONDS 8130 Gateway Blvd, 439-8006 — Open Jam w/ Miles

OBYVINS' PUB 10342-82 Ave, 414-4766 — Open Stage hosted by Joe Bird, 9 pm

WUNDERBAR 8120-101 St, 435-2285 — Open stage country jambooree w/ Rob Jarvis

### MONDAY

KINGSWAY LEGION 10425 Kingsway — 7 pm, Capitol City Jammer

LB'S PUB 23 Akins Dr, St. Albert, 460-9100 — Open stage w/ LB's house band

PLEASANTVIEW HALL 10407-57 Ave — 7 pm, Acoustic Instrumental little old fiddle jam hosted by the Wild Rose Old Tyme Fiddlers Society

INN WILLY 9 474-5270

RIGOLETTO'S CAFE 10068-109 St, 7 pm

SIDETRACK CAFE 10333-112 St, 421-1326 — Every Mon 5-10 pm, featuring Ben Spencer, NY

THE DRUD SOUTH 2940 Calgary Trail, 465-6800 — Open Stage w/ Chris Wynters, 9 pm.

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### TUESDAY

BUND PIG PUB St. Albert, 418-5332 — Every Tue

Househeld open stage w/ Mark Ammar, featured musicians the first tie of each month LEGENDS PUB 6104-124 St, 481-2786 — Open jam night

SECOND CUP Churchill Square — 7:30 pm hosted by Ron Taylor

THE DRUD 11606 Jasper Ave, 454-9928 — Chris Wynters hosts open stage at 9 pm.

YARDBIRD SUITE 10203-86 Ave, 432-0428 — Jam sessions 9 pm

### WEDNESDAY

ATLANTIC TRAP & GILL 7704-104 St, 432-4611 — Open mic 8 pm, hosted by Duff

BUDS LOUNGE Grandin Plaza, St. Albert, 458-3226 — Acoustic 8 pm

CARIBBEAN COOKIN' McLEOD'S 10301 100 Ave, 489-5200 — Food Wed, 7:30 pm. Hosted by Eric Miller

FIGGIE'S ROOST 8704-99 St — 8 pm, Little

Flower Open Stage w/ Brian Gregg, \$2 cover, doors 7:30 pm. Info: www.littleflower.ca or 429-3624

PLEASANTVIEW HALL 10860-57 Ave — Bluegrass

jam session 7:30 pm hosted by the Northern

Bluegrass Circle Music Society. Info: 434-5997

ROSSDALE COMMUNITY HALL 10135-98 Ave —

Little Flower open stage 8 - 11 pm, hosted by Brian Gregg. Info: 429-3624 or www.little

flower.ca

ROYAL CANADIAN BRANCH 10220-156 St —

Open stage jam, 9 pm w/ The Dino Dominni Hot Freq

THE LOCKER ROOM 10209-100 Ave — Open Stage for comedians & musicians

THE NEW TAPHOUSE 9020 McKinney Ave, St. Albert, 458-0860 — Jam session 9 pm, hosted

by Danny Floyd

## KARAOKE

ALBERT'S 9008-34 Ave — Tue, 9 pm, Prosound Productions

STREET & BAR 11818-111 Ave, 414-0545 —

Wed Sun / w/ Brett Scott

BILLY BOB'S LOUNGE Continental Inn, 16625

Stony Plain Rd, 484-7751 — Thu-Sat, Karaoke w/ Ed & Tony

BUND PIG 22-1 Anse St, St. Albert 418-6332 —

Karaoke every Wed, Thu & Fri

BLUE QUILL 322 Saddleback Rd, 434-3124 — Fri & Sat

BO-DIDDLY'S PUB & GRILL 4274-137 Ave, 476-1918 or 377-0219 — Thu-W

Entertainment

BOO-DUKE'S PUB & GRILL SOUTH 23 Ave & 66 St, Milwood Centre — Thu, 9:30 pm w/ Mr Entertainment

BONDERLINE PUB 3226-82 St, 462-1888 — Thu-Sat, 9:30 pm - 1:30 am

BOSTON PIZZA BEVERLY 3303 118 Ave — Sat, 9 pm - 1 am w/ Mr Entertainment

BOSTON PIZZA NAAT 10115 Princess Elizabeth Ave, 460-9910 — Sat, 9 pm w/ Mr Entertainment

BROTHERS PUB 10303-112 St, 432-1360 Blvd Shwed Park

Mon-Sat, 9:30 pm - 1:30 am

BUD'S LOUNGE Capilano Rd, 96 96, 480-50 50 — Fri & Sat, 9:30 pm - 1:30 am w/ Mr Entertainment

BUDDY'S LOUNGE Landonderry 66 St & 137 Ave — Fri, 9 pm w/ Mr Entertainment

CASSELWOOD PUB 14620-50 St, 473-1010 — Wed, 9:30 pm - 1:30 am

CATERPILLAR PUB 16735-100 St — Tue, 9 pm - 1 am, w/ Off Key Entertainment

CHATEAU HALL THE HILL Beaumont — Fri, 9 pm w/ Mr Entertainment

CLUBHOUSE PUB 103 500 118 Ave, 462-1782 — Mon - Fri, Sat, 9 pm

LEGENDS PUB 105, 1104-172 St, 481-2786 — Wed, 9:30 pm - 1 am w/ Mr Entertainment

LOCKER ROOM 10209-100 Ave, 428-6442 —

Mon & Fri

MAZADAR 10725-104 Ave — Fri, 5 pm, w/ Chris Info: 429-4940

METRO PUB 10235-100 St, 10235-106 St, 990-0704 — Tue, 10 pm - 12 am w/ Lounge lizard Ent

MICHAEL'S 11720 130th Ave, 482-4767 — Mon, w/ Mr Entertainment

MILTON'S CAFE & BAR 10235-124 St, 451-8188 — Fri, Sat, 8 pm

MOJO'S FORT SASK Best Western Hotel 10115-88 Ave, Fri, 9:30 pm w/ Sonja/Prosound Productions

MONA'S PUB 9060-1180 Ave, 477-7752 —

Mon-Wed, 9 pm-1 am, hosted by Chet, Sat, 9 pm w/ Jason

MUGGIN'Z PUB 6455-178 St — Wed 8 Sat

NEWCASTLE'S PUB & GRILL 6108-90 Ave, 490-1999 — Thu, 9 pm, w/ Devon Lane & Britton

NIKKI DIAMONDS 8130 Gateway Blvd — Mon, 9 pm - 1 am w/ Gord from Stone Rock

Entertainment

O'CONNOR'S PUB 9013-89 Ave, 469-8165 — The — 9 pm - 1 am

ON THE ROCKS 11740 Jasper Ave, 482-4767 — Mon, 9:30 pm. Drink the Bar Day Karaoke w/ Scott Parsons & Mr Entertainment

ORLANDO'S 151-153-121 St, 457-1195 — Every

Wed, The & Fri, 9 pm w/ Mr Entertainment

ORLANDO'S II 13059-127 St, 451-7799 — Tue & Wed, 9 pm - 1:30 pm w/ Mr Entertainment

ORLANDO'S III 10104-104 St, 450-9900 — Mon, 9 pm - 1 am w/ Off Key Entertainment

OUTLAWS PUB & GRILL 11948-127 Ave, 451-5100 — Sat, 8 pm - midnight, Wed 9 pm - 1 pm, hosted by Kimmy from Norm Symington's

w/ Mr Entertainment

GAS PUMP 10166-114 St, 488-4841 — Tue & Wed, 9 pm - 2 am, w/ Gord's Ice Jukebox

H2O SPORTS BAR & LOUNGE 10204-82 Ave, 433-5794 — Tue, Sat, 8 pm - 1 am, Gord from

HAWKEYE'S TOO 10044-102 St, 101-2224 — Fri, 8 pm - 12 am, w/ Deb Thulm - Hot Karaoke Prod

HILLVIEW PUB 311 Woodlawn Rd W, Millwoods 462-0468 — Fri, 9 pm - 1 am w/ Mr Entertainment

HOLIDAY INN 40-5250-75 Ave — Thu, 8:30 pm - 1 am w/ Mr Entertainment

HORSHU LOUNGE 137 Ave & 58 St — Mon 8 Sat, 10 pm w/ Mr Entertainment

INGLEWOOD PUB 12402-118 Ave, 451-1390 — Thu, Sat, 9 pm - 2 am w/ Mr Entertainment

J.D.'S POLAR PUB 6825-83 St, 413-1883 — Thu & Fri, 9 pm w/ Mr Entertainment

JUGS PUB 1520-82 Ave, 465-4046 — Sat, 9 pm w/ Kelly's 11540 Jasper Ave, 451-8825 — Sun & Wed

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KINGSKNIGHT PUB 921-34 Ave, 433-5599 — The Smirking Joy 9 pm

KNIGHTS PUB 17860-145 Ave — Tue, Thu Sat w/ Mr Entertainment

KNIGHTS PUB SOUTH 1919-105 St, 461-0587 — Fri, Sat, 9 pm - 12 am w/ Gord's Ice Jukebox

KOSMOS 5011-100 Ave, 496-8122 — Wed, 9 pm w/ Mr Entertainment

L.B.'S PUB 23 Akins Dr, St. Albert, 460-9100 — Tue w/ the Karaokeentus & The Wulffs

LAWRENCE & GRILL 9746 182 St, 930-1123 — Wed, 9 pm w/ Mr Entertainment

LE GLOBE 149-151 100 Ave, 489-1022 — Mon - Fri, Sat, 9 pm

LEGENDS PUB 105, 1104-172 St, 481-2786 — Wed, 9:30 pm - 1 am w/ Mr Entertainment

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YESTERDAY'S Bookend Rd., St. Albert, 459-0295  
— Thu. 9:30 pm - 2 am w/ Off-Key  
Entertainment

## EVENTS

**E-VILLE ROLLER DERBY FUNDRAISER** — Jan 20  
20:00-22:00 — 1029-100 Ave. Lots of prizes,  
50/50 draw, snacks, drink specials. \$5 at the  
door. Info: [evillederby@gmail.com](mailto:evillederby@gmail.com)

**ICE ON WHYTE FESTIVAL** — Jan 18-28, 10 am -  
10 pm. 85th Ave. & 104 St. Highlights of the  
fest include Telus Family Ice Adventures & the  
Urban Lounge Ice Sculpting Competition &  
a draw & admission by donation. Info: [www.iceonwhyte.ca](http://www.iceonwhyte.ca)

**THROWN IGNORANCE? EFFECTS OF TODAY'S  
GLOBAL MEDIA** — Jan 22-25, Powerplant U of  
A. The four-day forum, hosted by the U of A's  
Journalists for Human Rights, will expose issues  
of the media's role in human rights, the pros  
and cons of converged media, conflict  
reporting, and the future of news media. Info:  
[www.jhr.ca](http://www.jhr.ca). **FEATURING: LINDA LIPINSKI**,   
various media outlets, with Colleen Ross of the  
CBC & JHR as the keynote speaker. Jan 25, 7  
pm. **ETLC 001**, U of A campus. Forum. Jan 22-  
24, 7 pm, at the Powerplant. All forums are by  
donation, proceeds going to Edmonton Street  
News. Info: [www.jhr.ca/forums](http://www.jhr.ca/forums)

**OLY CITERNA GIGANTIC** — Jan 21  
10:30 am - 12 pm. **Sportsworld Roller Rink**,  
1425 137 Ave. The Oly City Derby Girls are  
recruiting girls in Edmonton and area for the  
2007 season. If you are over 18 and looking for  
an exciting new sport, try out for Edmonton's  
Flat Track Roller Derby. Starting Sunday morn-  
ings from Jan 21 to 10:30 am, come learn how  
to skate or come out and support the girls. Also  
joining the Oly Derby team are the Oly Elbow & Lame pads  
recommended, as well as wrist guards and CSA  
approved helmets. The cost each Sunday is  
\$10.00. Info: [www.olyderbygirls.ca](http://www.olyderbygirls.ca)

**ROBBIE BURNERS SUPER** — Jan 20, Edmonton  
Scottish Society, 3105-101 St. The Clan  
MacNaughton Pipe Band is sponsoring their  
27th annual indoor competition of Scotland's  
major pipe bands. Robbie Burns night will  
include a traditional Scottish dinner with haggis,  
piping, drumming, and lots, all  
bound together with Scottish humour at their best.  
Dinner, program & Celtic \$37.50. Info or info:  
Steve 987-2611. Patrice 992-0465 or  
Gerrine 461-9574

**SHANGHAI BURGER CO. THE INCREDIBLE ACROBATS**  
OF CHINA — Jan. 20, 2 pm - 8 pm. **Arden**  
theatre. **St. Albert** This talented troupe of acrobats,  
contortionists, jugglers and comedians bring  
over 2000 years of Chinese circus tradition to  
the Arden. Tickets \$30. Children \$15. 25% of  
the Arden box office \$49. 1542

**SUPERHERO CONVENTION** — Jan 27, 10 am - 8 pm  
— **Edmonton Comic Con**, 1012-124 St. Website  
launched for the Comic book/spe-  
cial/rock opera Superhero Live!, a high-energy  
story designed to appeal to superhero die-  
hards, fans of indie rock, webculture aficionados  
& more. The first installment of the 8 part minis-  
eries, to be developed for online delivery as 15-  
20 minute episodes, will be presented at 9 pm,  
with cast introductions and a champagne玻  
eet. After party with Drunk By Noon at 10 pm.  
Info: [www.happyhourcomics.com](http://www.happyhourcomics.com) or 432-1101

**EXHIBITS**

**AGNES BUGERA GALLERY** — 12310 Jasper Ave.  
487-2854 — Hours: Mon-Sat 10 am - 5 pm. Info  
[www.agnesbugeragallery.com](http://www.agnesbugeragallery.com)

**ALIED CRAFT COUNCIL** — 455 King St. Spruce Grove  
— Info: 962-1664

**ALBERTA CRAFT COUNCIL** — 1076 105 St. 489-  
6811 ext. 1076 — **Edmonton** All Alberta  
Alberta scenic and non-sculptural ceramics of  
the province in a range of contemporary crafts  
& mediums, including jewelry, wall hangings,  
furniture, clay & glassworks, contributed by over  
30 members of the Alberta Craft Council. In the  
Discovery Gallery. 2006 Alberta Craft Awards,  
showcasing work by the recipients of this year's  
Awards. Info: [www.artsandcrafts.ca](http://www.artsandcrafts.ca)

**ART BEAT GALLERY** — 26 19th Ave. S. & 107  
459-3679 — Hours: Tues-Fri. 10 am - 6 pm,  
Thurs. 10 am - 5 pm, Sat. 10 am - 5 pm.  
Info: [www.artbeat.ca](http://www.artbeat.ca)

**ART GALLERY OF ALBERTA** — 2 St. Winston Churchill  
Square. 422-6223 — Until Feb. 19. **For & Wide**  
Alberta Landscapes, by David Alexander  
& John Hartman. **ISUMA** To have an idea  
of what's in store, check out the new book by  
Human Productions, Canada's first independent  
inuit production company, Ashaona Third  
Wave: new drawings by Showna Ashoona,  
Sueuse Kennedy & Anne Postoogook, all  
descendants of the famed Coop Dorset Art  
Inuit. Ashaona Third Traveller: works of  
Edmonton artist Scott Burns, Lynn O'Toole &  
Lea Wong. In the Children's Gallery: Alphabet  
Soup, a fun space for children to explore  
and express different methods of drawing, featuring  
works by Lorina Bennett. Info: [www.angela-wells.com](http://www.angela-wells.com)

**ART MODE GALLERY** — 2220 Jasper Ave. — Open  
Tue - Sun. Info: [www.artmode.com](http://www.artmode.com)

**ARTISTS STATEMENT SCHOOL OF FINE ART** Grey  
Nursi Out-Patient Room. 3015-62 St. — Until  
Feb 28. A collection of art by students of Alberta  
Mane, ages 6 to senior. Hours: Mon - Fri. 8:30 am -  
4 pm

**ARTS HAB STUDIO GALLERY** — 10217 106 St.  
439-9532 — Jan 18 - Feb 22. **The Psychotic  
Dancer** by **Chris Zornoff** — **Chris Zornoff**  
Androids Sleep Secret Doors are Open. Collaborative  
work by Chris Zornoff & Triton  
McLellan. Also featuring new work by Athabaskan  
residents Gabby Rose, Royn Brown, Tim  
Rechner, Jeff Collins, Greg Swan, Troca  
Fimianuk, Roger Garcia, Tess Nunn, 37an  
Phoenix, Arlene Waschuk, Harold Pearce, Lynn  
Molton, Peter de Vos. Honored Guests Every 1, 5 pm  
8 pm. Info: [www.arts-hab.com](http://www.arts-hab.com)

**ARTS & SCIENCE BY MARC & MARC** —  
Featuring dimensional paintings by Brenda  
Marcy. By appointment. 435-5838

**BANYAN TREE GALLERY** — 10336-107 St. 425  
2727 — **Featuring contemporary South Asian**  
architectural, furniture, jewelry and more. Info:  
[www.banyantreegallery.ca](http://www.banyantreegallery.ca)

**BANGKOK GALLERY** — 10403-124 St. — Info: 482-  
1204

**BOHEMIA CYBER CAFE** — 1102 Jasper Ave. — Info  
[www.bohemiacafe.ca](http://www.bohemiacafe.ca) about them!

**BOYD STUDIO** — 10434-122 St. — Hours: Mon - Fri 8 am - 5  
pm

**CENTRE D'ARTS VISUELS DE L'ALBERTA** — 9103-95  
Ave. — Until Feb. 7. Group show featuring a  
selection of works among the 140 contributing  
gallery artists. Info: 461-3407

**CHRISTIE BRIGSTROM'S RED GALLERY** — 9021-82  
Ave. — Visit the web site at  
[www.christiebrigstrom.com](http://www.christiebrigstrom.com)

**CLAYWORK STUDIO** — 10202 125 St. — Until Feb. 1.  
8866-439-8664, 1 pm

**COLLECTIVE CONTEMPORARY ART** — 6507-112 Ave.  
491-0002 — Info: [www.collective.ca](http://www.collective.ca)

**CRAFTMAN'S COVE** Westmount Shopping Centre,  
454-2656 — **Tole Painting and Victorian Music**  
Box by [www.bryrunolph.com](http://www.bryrunolph.com)

**DESTINATION STUDIO** — 124 St. 488-8720 —  
Hours: Wed. Sat. 11 am - 5 pm

**DISCOVERY GALLERY** — 1018-106 St. — **moon floor**

**DOUGLAS UDELL GALLERY** — 10332-124 St. —  
Hours: Tues-Fri. 9:30 am - 5:30 pm. Info: 488-  
4445

**ELCTRUM DESIGN STUDIO** — 1219 Story Place 106,  
482-1101

**ERIC'S GALLERY** #4 1240 Southgate Centre — Info  
[www.ericsgallery.com](http://www.ericsgallery.com)

**EXTENSION CENTRE GALLERY** — 2nd Fl. U of A

Extension Centre. 8202 121 St. — Until Feb. 7

**Jim Davies' New Directions**, oil landscapes of  
the Southern Alberta badlands. Hours: Mon-Fri.  
8:30 am - 8 pm. Sat. 8:30 am - 4 pm. Sat 9 am -  
12 pm. Info: [www.jimdavies.ca](http://www.jimdavies.ca)

**FAB GALLERY** — 1018-106 St. — **Book Art Building** of A

Campus — Until Jan 27. The American  
Association of University Presses presents Book

**Jacket & Journal Show** — recognizing achieve-  
ment in design, production, and manufacture of

books, jackets & journals by members of the

University Community. Showcasing in conjunction

with the Alcuin Awards for excellence in

Canadian book design. Hours Tues - Fri.  
10 am - 5 pm. Sat. 8 am - 5 pm

**FORGE DOG** — 10308 108 St. 432-7535 — Hours:  
Mon - Wed. 10 am - 6 pm. Thu & Fri. 10 am -  
9 pm. Sat. 10 am - 6 pm. Sun. 12 - 6 pm.

**FRAME OF MIND** — 1030-105-90 Ave. — Hours: 10-6  
closed. Sun.

**FRINGE GALLERY** — 10316 Whyte Ave. 432-0240 —  
Throughout Jan. **Cynthia Gardner's The Beggar**

**FRONT GALLERY** — 12312 Jasper Ave., 488-2952 —  
Hours: Tues - Sat. 10 am - 5 pm

**GALERIA OF CRAFTERS & ARTISANS** 1082

Capilano Mall — Local art in various media

Open 7 days a week

**ART MODE GALLERY** — 2220 Jasper Ave. — Open

Tue - Sun. Info: [www.artmode.com](http://www.artmode.com)

**ARTS** — 422-6223 — Until Feb. 19. **For & Wide**  
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Inuit. Ashaona Third Traveller: works of

Edmonton artist Scott Burns, Lynn O'Toole &

Lea Wong. In the Children's Gallery: Alphabet

Soup, a fun space for children to explore

and express different methods of drawing, featuring

works by Lorina Bennett. Info: [www.angela-wells.com](http://www.angela-wells.com)

**ART MODE GALLERY** — 2220 Jasper Ave. — Open

Tue - Sun. Info: [www.artmode.com](http://www.artmode.com)

**ARTS** — 422-6223 — Until Feb. 19. **For & Wide**  
Alberta Landscapes, by David Alexander  
& John Hartman. **ISUMA** To have an idea  
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many members welcome. Email [andie.grace@ulberta.ca](mailto:andie.grace@ulberta.ca) for Agape events schedule. Info: 492-0772.

**LGBTQ LIAISON COMMITTEE — The**

EPS/LGBTQ Liaison Committee is composed of a wide variety of concerned lesbian, gay, bisexual, trans-identified, two-spirited, and intersex persons. Community members, allies and officers please email us with any questions or concerns at [asg@uoguelph.ca](mailto:asg@uoguelph.ca). All inquiries will be treated with confidentiality and respect. To report a hate or bias-motivated crime, please contact the EPS Hate & Bias Crime Unit 421-3489.

**INSIDE OUT U OF A Campus — A campus-based organization for LGBTQ faculty, graduates, academics & staff. Straight allies are also welcome. Monthly meetings are held at the University of Alberta. Email: [uowh@ualberta.ca](mailto:uowh@ualberta.ca) or [mvowh@ualberta.ca](mailto:mvowh@ualberta.ca)**

**PRIDE CENTRE 9540-111 Ave., 428-3234 — GLBT & Supporters Community & Resource Centre. Join a group or take part in special programming. Hours: Mon-Thu 1 pm - 10 pm, Fri 3 pm - 10 pm. Info: [www.pridecentrefebruary.org](http://www.pridecentrefebruary.org)**

**SINGLE LESBIANS OVER 40 — Social group has monthly gatherings for conversation over tea & coffee. Info: [singlelesbians40plus@hotmail.com](mailto:singlelesbians40plus@hotmail.com).**

## THURSDAY

**BI-SEXUAL WOMEN'S COFFEE GROUP — Second Thu each month 7:30 pm. A social group for bisexuals and bi-sexual women. More info: [groups.yahoo.com/group/biwmontreal](mailto:groups.yahoo.com/group/biwmontreal)**

**COCAINE & ANONYMOUS MEETING — Every Thu, 7 pm. [pride@uoguelph.ca](mailto:pride@uoguelph.ca) (9540-111 Ave.) CA: Holline: 425-2715.**

**FREE TO BE VOLLEYBALL: Amiskwiy Academy, 101 Airport Rd. — Every Thu, 8 pm-10 pm. GLBT players, intermediate level. Coaching & drills provided. Info: Alex at 424-5984 or [alex@telus.net](mailto:alex@telus.net). Recreational night every Wed, all levels welcome.**

**GAYWIRE CSR 88-104 — Every Sun, 1 pm-4 pm. Edmonton's only gay-themed gay, lesbian, bisexual and transgendered lives. Featuring news, local and international features and community events.**

**HIV POSITIVE GLBT SUPPORT GROUP — Every second Thu, 7 pm - 9 pm. Pride Centre (9540-111 Ave.) Drop-in support group facilitated by Mark from HIV Edmonton.**

**LGTB SENIORS DROP IN — Every Thu, 2 pm - 4 pm. [pride@uoguelph.ca](mailto:pride@uoguelph.ca) (9540-111 Ave.) Info: Jeff, 425-3324.**

**ILLUSIONS SOCIAL CLUB: The Root, 10345-104 St — Second Thu of each month. Cross-dressers, transsexuals, friends & supporters meet. Info: 387-3343 or go to [groups.yahoo.com/group/edmonton\\_illusions/](http://groups.yahoo.com/group/edmonton_illusions/)**

**MAKING WAVES SWIMMING CLUB — Recreational and competitive swimming with coaching. Beginners encouraged to participate. Practice every Tue & Thu. Socialization after practices. Info: [www.geocities.com/makingwaves\\_adm.](http://www.geocities.com/makingwaves_adm/)**

**TUESDAY**

**FREEDOM METROPOLITAN COMMUNITY CHURCH OF EDMONTON 10086 MacDonald Dr. — 7:15 pm. A church for all people. Info: 429-0221.**

**GROUP MOVE NIGHT — Every Thu at 7 pm for what's where to meet and where to go for coffee afterwards, too. Cost: Free for 2 members plus theatre casts. Info: 454-0313.**

**MAKING WAVES SWIMMING CLUB —**

**Recreational and competitive swimming with coaching. Beginners encouraged to participate. Practice every Tue & Thu. Socialization after practices. Info: [www.geocities.com/makingwaves\\_adm.](http://www.geocities.com/makingwaves_adm/)**

**OUTREACH Heritage Room, Atheneum Hall, 104 of A Campus — 5 pm: U of A based group for gay, lesbian, bisexual, transgendered and straight but friendly students, staff and faculty. Open to the community, not just U of A. Info: [outreach@ualberta.ca](mailto:outreach@ualberta.ca)**

**PLAGUE Pride Centre, 9540-111 Ave. — Support meeting every Tues at 7 pm for parents, partners and friends of lesbians, gay, bisexual and transgendered people. Info: 425-1988 or [edmonton@plaguecentre.ca](mailto:edmonton@plaguecentre.ca)**

**TRANS SUPPORT GROUP: Gameau United Church meeting room, 1148 84 Ave. — Second Tue of every month, 7:30 - 9:30 pm. TTQ, an education & support group for trans-identified & questioning people. Info: 711-1412 or [ttq@shaw.ca](mailto:ttq@shaw.ca).**

**SATURDAY**

**NORTHERN CHAPS Books, 10242-106 St. —**

Frasercon's original leather-bound-milieu club meets the first and third Sat of every month, 9 pm. Info: [northernchaps.com](mailto:northernchaps.com)

**NORTHERN CHAPS GLBT LEAGUE LEAGUE**

**Call our hotline, 430-9043, between 11 am and 11:15 am on Friday, indicate which prize you'll be vying for, and give the FREE STUFF operator the correct answer. If you reach the answering machine, hang up and try again. You may not win FREE STUFF by leaving messages on the voicemail, sending faxes to the SEE office, or if you have won in the last 30 days. SEE reserves the right to restrict prizes.**

**Prize: Two tickets to see "An Evening with Margaret Atwood" at Grant MacEwan College on Jan 25, 7:30 pm.**

**Skill testing question: For which novel did Atwood win an Arthur C. Clarke award for Best Science Fiction?**

**Prize: A double-guest pass to see *The Painted Veil* at the Garneau Theatre. Skill testing question: For which two film roles has *The Painted Veil* star Edward Norton been nominated for an Academy Award?**

**Prize: A double-guest pass to see *The Painted Veil* at the Garneau Theatre. Skill testing question: Which three British monarchs has Helen Mirren portrayed during her acting career?**

**FREE STUFF**  
CALL TO WIN

**Gateway Lanes & Recreation Centre, #100, 3414 Gateway Blvd. N — 5 - 7 pm: group supper each week after bowling (optional). Cost is \$15 per person. Info: Peter 483-1073.**

**SUIT & SHOW UP Pride Centre, 9540-111 Ave**

**Big Book Study 12 noon - 3pm**

**YOUTH UNDERSTANDING YOUTH Pride Centre 9540-111 Ave., 428-3234 — 7 - 9 pm**

**Providing a warm and friendly place where lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25 can gather to have fun and learn about themselves and others in a safe, supportive and caring environment. Info: members.shaw.ca/youth**

**muuuy Location listed on [www.edmontonba.org](http://www.edmontonba.org)**

**FREE TO BE VOLLEYBALL: Amiskwiy Academy, 101 Airport Rd. — Every Wed, 8 pm - 10 pm. GLBT players, intermediate level. Coaching & drills provided. Info: Alex at 424-5984 or [alex@telus.net](mailto:alex@telus.net). Recreational night every Wed, all levels welcome.**

**YOURS, MINE, OURS AND US (YMOU) — A support group for GLBT parents, partners and their friends. Meets first and third Wed of the month. Info: 426-6311 or 415-5434**

## SUNDAY

**ARCTIC FRONTRUNNERS — 10 am: A group of gay and lesbian runners meets Sun mornings and his the river valley trails. Runners of all speeds are welcome. Our runs are typically 7 - 10 km long and take 40 - 60 minutes. Info: 436-7892**

**BEARS MOVE NIGHT: Pride Centre, 9540-111 Ave**

**— Last Sat of every month, 1 pm - 6 pm, Movies in the V's Room, 428-3234**

**EDMONTON TRANSEXUAL SUPPORT GROUP — Every 2nd & 4th Sun, 2 pm, Pride Centre (9540-111 Ave.) Info: 488-2224.**

**LAMBDA CHRISTIAN COMMUNITY CHURCH Gameau United Church, 11148 84 Ave. —**

**Lambda provides a safe and healing space for Edmonton's gay, lesbian, bisexual, transgender, and heterosexual Christians and their friends. All denominations welcome. Sunday Worship at 7 pm. Sun. Info: 887-8611 or [lambda@lambda.ca](mailto:lambda@lambda.ca)**

**MENT'S DISCUSSION GROUP: Pride Centre 9540-111 Ave. — Every Sun, 7 pm. Men's social & discussion group. Info: 488-3234**

**SMOOTH-STEINHÄUER UNITED CHURCH 10740 19 Ave. — 10 am: Welcomes people of all sexual orientations. Info: 987-4974**

**SPIRITUAL LIVING CENTRE — Celebrating and embracing the spiritual magnificence in all. [www.spiritualivingcentre.com](http://www.spiritualivingcentre.com), 989-3752**

**MONDAY**

**DAY OF UNIVERSAL PEACE — 2nd & 4th Mon of each month, 7:30 pm. Riverdale Hall, 9231-100 Ave. Info: Club 457-1285**

**MERMAID TALES — Jan 19 & 20, Catalyst Theatre, 8529-103 St. BWDC presents Newbie Collective. In keeping with BWDC's mandate of presenting diverse works for the community, local drag queen Cheryl Fontaine, Linda Tambou and Rona Woodell make a splash with their first full-length program, Mermaid Tales. Tickets available at TX.**

**ORCHIDS DANCE MOTIF — Jan 26 & 27, 8 pm. My Horowitz Theatre, SUB, U of A campus. A dynamic line-up of modern & jazz choreography by local artists: emerging student choreographers, and special guest Cori Coulfield. Program includes Tanya and the Dancers, "Dancing in the Dreaming", and numerous other dance pieces. Tickets \$10 advance or \$12 at the door.**

**RODA DE CABOPINA — Every Sat, 3 pm - 4 pm, Capoeira Academy, 10540 Jasper Ave., 709-3500. A free performance of Capoeira, a Brazilian mix of dance, martial arts, music, invented by African slaves. Info: [www.capoeiramedmonton.ca](http://www.capoeiramedmonton.ca)**

**VOLY: THE LEGEND UNFOLDS — Jan 20, Jubilee Auditorium. Directed by Michael J. Zelenec. The acclaimed Ukrainian dance troupe represents two contemporary pieces, "Winter Suite" & "Vesna", as well as other traditional dances from different geographic regions of the Ukraine. Tickets at TX.**

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**THEATRE**

**CHIMPROV Varscona Theatre, 10329-83 Ave. 449-0495 — Every Sat at 11 pm (except last Sat of the month) Chimprov comedy improv**

**CRAZY FOR YOU — Jan 26-27, 8 pm. John L. Hood Theatre, 10405-156 St. Grant MacEwan College presents this toe-tapping musical comedy is a marvelously honealed tale of boy meets girl in the Wild West. It's a wild, wild, wild, big laugh, big drama, big love, big fun. Info: 425-1988 or [edmonton@plaguecentre.ca](mailto:edmonton@plaguecentre.ca). Tickets \$13, \$18, student \$8, senior, available at TX or the Varscona Theatre box office 1 hour prior to performance. Saturday matinees are Pay-What-You-Can.**

**TEENS @ THE TURN — Citadel Theatre seeks volunteer actors, director, stage managers & designees. Auditions 13-19, 1 pm, TX. Info: 425-9129 or 1-800-262-1727. Acting auditions Feb 3 & 4. Applications for other positions due by Jan 26. Info: [citadeltheatre.com](http://citadeltheatre.com) or call 426-4811**

**TOO SMALL BODIES — Jan 25 - Feb 3, Tues-Sat, 8 pm. Sun matinees 2 pm. Red Stag Comedy, 10305-97 St. By Neil Bell. After the murder of two young children, the mourning mother and a detective investigating the case develop an explosive relationship. Info: 425-1988 or [www.redstag.com](http://www.redstag.com). Tickets \$13. Sun & Tues \$16, \$19, \$22, Sat \$18, student \$10, senior, available at TX or the door.**

**WINGFLDS INFERNO — Until Jan 28, Citadel Theatre, 9828 101A Ave. By Don Needles. Walt Wingfield, stockbroker turned farmer, is back. This time the Orange Hall is burned down and his hapless agriculturalist must lead the charge to get it rebuilt. Directed by Michael Vance Hehir. Tickets \$13. Sun & Tues \$16, \$19, \$22, Sat \$18, \$22, or the door.**

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**PISCES** (Feb. 19 – March 20)

You just can't seem to get by the end of the weekend, but don't be so over sure of yourself that you blunder through it. Especially when someone tries to convince you to do it and you know you shouldn't. It'll only interfere with the master plan when the worms wriggle their way outta that can!

**ARIES** (March 21 – April 19)

Just when you figure you can't go on any longer, you'll get a big push from destiny that makes you much stronger. The mezzini has the flames of your fire sign on Tuesday, when Lady Luck, that good ol' lass, comes on the scene to help you kick ass. Thank goodness for girl power!

**TAURUS** (April 20 – May 20)

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## Closeted when sober

Sizing up those impaired declarations of love

I RECENTLY MET THE STRAIGHT COUSIN OF A good friend. On the night of our first meeting, I ended up running, blowing, and getting fucked by him. And he blew me—badly. Since then, I've given him another blowjob. That night he slept with his arms around me and he reportedly muttered me—drunkenly—that he loves me!

I have since gone out with the friend and the cousin several times to straight bars and have watched the cousin pick up girls, which is fine. I am not in the market for a fucked-up only-straight-when-sober boyfriend.

But I do want to have sex with him.

So here are the stupid questions: Is he straight? Is he gay? Is he bi? Why does he only want to fuck me when he's drunk? Now he wants to go on vacation with me and I don't know if I want to keep messing around with this "straight" hottie, even if he does have a beautiful, big, juicy cock. It's not like I can see marrying him. What is a confused gay guy to do?

Straight Cousin Unlikely Marry

Keep jumping on that beautiful, big, juicy cock, of course.

We advice professionals are never supposed to advise people—at least in print—to jump on a beautiful, big, juicy cock unless there's a chance they'll ride that cock all the way to the altar. Did Ann Landers—of whose desk I am delighted to be typing the phrase "beautiful, big, juicy cock"—advise a single reader to jump on a beautiful, big, juicy cock once in the 16 decades she was writing her column? Did Abigail Van Buren? Has Billy Graham? No, no, and I'm guessing, not. (I don't read Graham's syndicated advice column religiously, so I can't rule out the possibility.)

It's not just that my advice-giving colleagues disapprove of premarital sex and/or possibility-of-marital sex. The whole culture is a problem with it. We all believe that sex should have some noble purpose—in theory, at least. The possibility of marriage is just the easiest and most obvious. But sex can have a noble purpose even when marriage is out of the question.

Needless to say, an Ann Landers or a Billy Graham can't see the noble purpose in a fat jumping on the beautiful, big, juicy cock of a drunken straight boy. I, however, can. One day BBC is going to have to reconcile the person he is—and the people he fucks—when he's drunk with the person he is when he's sober. Every night he spends with you, SCUM, brings that day of reckoning eight or nine inches closer. So take the straight boy and his beautiful, big, juicy cock on vacation for his sake, SCUM, if not your own.

And finally, an answer to the stupidest question: gay, straight, bi? My money's on yes. There are a handful of straight men out there who will, when impaired or inspired, make do with a little man or, And, yes, boozie can bring out the inapt cocksuckers in many a bisexual dude. But a "straight" guy who makes drunken declarations of lovesome love is 110 percent faggot.

I am a 48-year-old gay man and have been in a committed and monogamous relationship with a wonderful man for 20 years. I am not sure how often people together this long have sex, but for us it is about once every three or four weeks. This is plenty for me, but my husband's libido

## SAVAGE LOVE

DAN SAVAGE

seems to be getting much stronger than mine. About two years ago, he asked that we add "adventure" to our sex life. He has bought dildos, vibrators, and leather garb and wants me to use them. He wants me to call him fuckhole or slaveboy when we are intimate, and he wants to try nude vaccinations and three-ways. I should add that my husband is coming up on 40 and is quite the hottie, I, on the other hand, have not aged as gracefully. We also have small children and I don't think it is appropriate to have these things in the house. Last week, he asked me to take him to a resort he found online for his 40th where I can fuck him in front of other men. Is this a normal gay midlife/about-to-turn-40 crisis?

Slaveboy's Husband Has Hesitations

No, it's not, SHHHH, but is that relevant? Because like it or not this is the midlife crisis that your husband is having—not that I would normally characterize a strong libido as a crisis. To me it sounds like someone who settled down at 19 and wants to live a little while he's still limber enough to really enjoy it.

And I'm sorry, SHHHH, but it's your duty to indulge the little fuckhole. When two people marry, they're not only making a solemn vow to be there in good times and bad, in sickness and in health, but also to be complete and total whores for each other. It would save countless marriages—and cut my mail in half—if this was made explicit in standard marriage vows. Perhaps the American Family Association could get on this.

As for your issues, SHHHH, bringing sex toys and fetish wear into a house with small children? You won't be the first or last parents with a lock on their bedroom closet. Slaveboy and fuckhole? Perhaps not every time you have sex, but a little dirty talk isn't too much to ask. Three-ways? Well, that's something you have to do down with or it could do permanent damage to your relationship. I prescribe more discussion. Public sex in skeezy gay resort? Most skeezy gay resorts allow nudity, SHHHH, they don't require it. He can run around naked and you can remain clothed. As for the public sex, if you agree to go to the resort, he has to agree to take no—and take it cheerfully—for an answer if you don't feel comfortable doing him with witnesses.

He's a wonderful man. He has needs. Meet 'em.

As a guy with a serious cuckold fetish, I agree with your assertion that a man can't require his wife to have sex with other men. So before my wife and I were married, I told her about my romantic abnormality (on one of our first dates, in fact). She was into it and we embarked on a series of sexual adventures beyond my wildest dreams. She enjoyed cuckolding me and was great in every other way, so I

married her. A year later, the cuckold stopped. She said it was time for us to grow up and be adults, end of discussion. I offered a compromise: I'll jerk off if she makes up stories about fucking other guys. She said that that it's okay for a spouse to go outside of the marriage to seek satisfaction when the partner refuses to help out. Obviously, this is impossible in my case. Am I doomed to jerking off alone with my fantasies for the rest of my life?

Unlucky in Cuckoldry

No, you're not, UIC, because you're going to get a divorce.

You were up-front about your "romantic

abnormality," UIC, and your wife presented herself to you as someone not just willing and able, but delighted. And you married her in part because you were sexually compatible. If she felt that cuckold wasn't something that adults should do—was she a toddler when she was cuckolded you?—then she was obligated to say so before the wedding.

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